

• MUSIC BY •

• JOHN PHILIP SOUSA.

WRITTEN EXPRESSLY FOR
THE DE WOLF HOPPER OPERA CO.

THE CHARLATAN.

Comic Opera
in Three Acts.

Book by

CHARLES KLEIN,

Music by

JOHN PHILIP SOUSA.

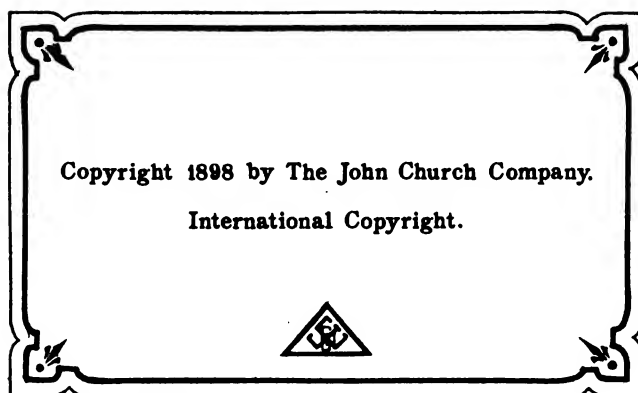


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CAST.

DEMIDOFF.	DE WOLF HOPPER.
PRINCE BORIS.	EDMUND STANLEY.
GOGOL.	MARK M. PRICE.
JELIKOFF.. . . .	ALFRED KLEIN.
CAPTAIN PESHOFKI	GEORGE W. BARNUM.
GRAND DUKE.	ARTHUR CUNNINGHAM.
KOREFF.	HARRY P. STONE.
SKOBELOFF.	C. ARTHUR.
ANNA.	NELLA BERGEN.
KATRINKA.	ALICE JUDSON.
SOPHIA.	KATHERINE CARLISLE.
GRAND DUCHESS.. . . .	ADINE BOUVIERE.

LOCALE. Russia.

TIME. Present Century.

Originally presented August 29th, 1898, under the management of . E. R. REYNOLDS.
 Produced under the stage direction of H. A. CRIPPS.
 Director of Music, PAUL STEINDORFF.



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The Charlatan.

Comic Opera in Three Acts.



OVERTURE.

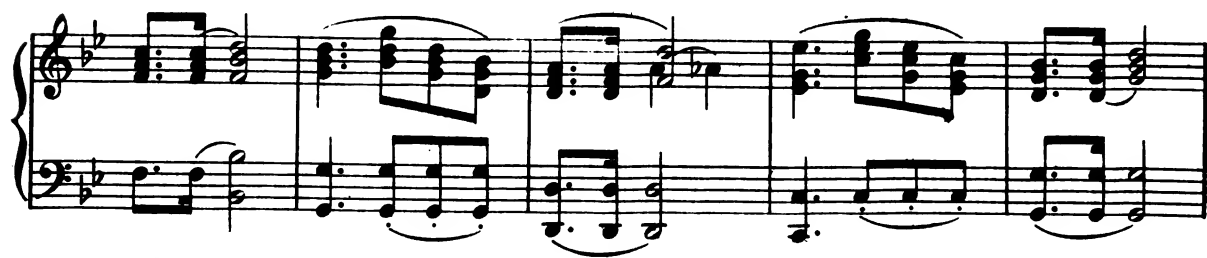
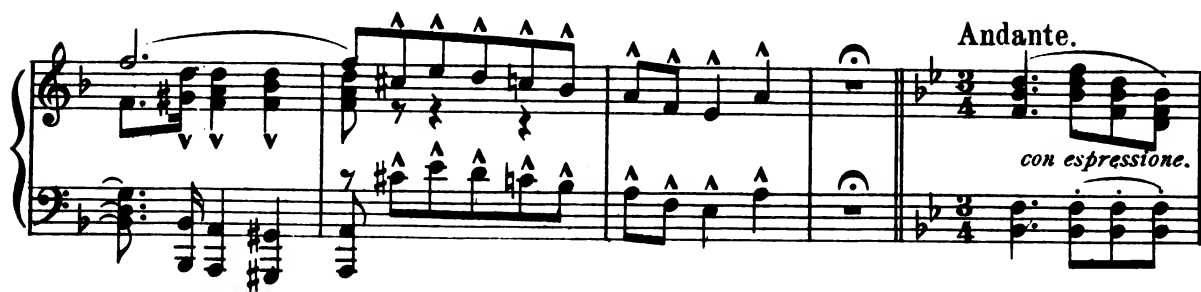
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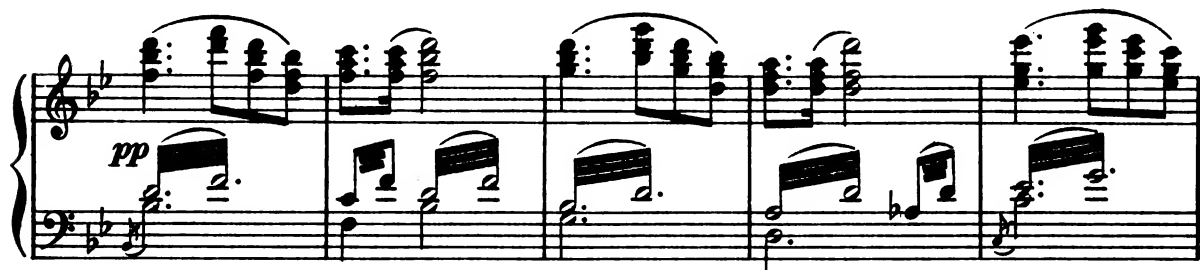
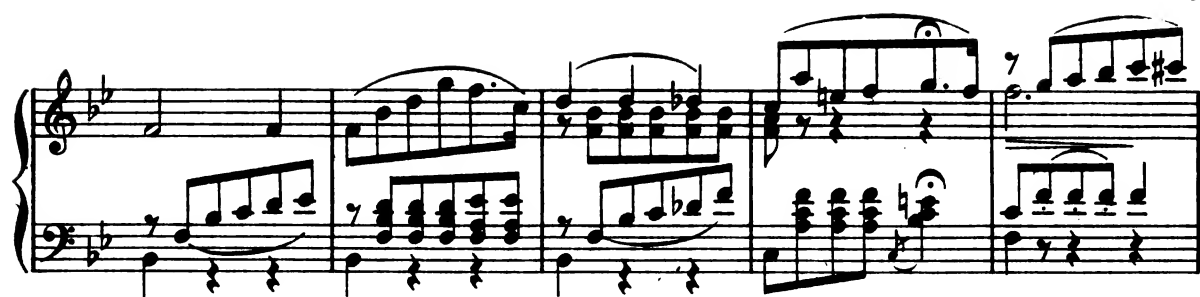
Music by JOHN PHILIP SOUSA.

Moderato.



The musical score is written for piano in 2/4 time, marked Moderato. It consists of five systems of music. The first system begins with a piano (p) dynamic and features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, with a forte (f) dynamic marking. The third system features a rapid ascending scale in the right hand, followed by a descending scale. The fourth system continues the rapid scale in the right hand. The fifth system concludes the piece with a piano (p) dynamic marking and a final chord.

Con spirito.







Andante.

dolce e sostenuto.

p

- an - do.

mf

expression mf

L'istesso tempo.

ff

p

crescendo a poco a poco

This page contains six systems of musical notation for a piano piece. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Treble clef has a whole note chord (F#, C#, G#) with an accent (^). Bass clef has a continuous eighth-note accompaniment.
- System 2:** Treble clef has a whole note chord (F#, C#, G#) with an accent (^). Bass clef has a continuous eighth-note accompaniment. A *ff* marking appears in the middle of the system.
- System 3:** Treble clef has a half note (F#) with an accent (^). Bass clef has a continuous eighth-note accompaniment. A *p* marking appears in the middle of the system.
- System 4:** Treble clef has a half note (F#) with an accent (^). Bass clef has a continuous eighth-note accompaniment.
- System 5:** Treble clef has a half note (F#) with an accent (^). Bass clef has a continuous eighth-note accompaniment. A *ff* marking appears in the middle of the system.
- System 6:** Treble clef has a half note (F#) with an accent (^). Bass clef has a continuous eighth-note accompaniment.

This page contains six systems of musical notation for a piano piece. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system includes a forte (f) dynamic marking in the bass staff. The third system shows a melodic line in the treble staff with a long note. The fourth system continues the melodic and rhythmic development. The fifth system features a melodic line in the treble staff with a long note. The sixth system includes a melodic line in the treble staff with a long note and a bass staff with a rhythmic accompaniment.

Con spirito.

15

The musical score is written for piano in a key of two sharps (F# and C#) and a 2/4 time signature. It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system includes the instruction *accelerando.* and a fortissimo (*ff*) dynamic marking. The music features a variety of textures, including rapid sixteenth-note passages in the right hand and more rhythmic, often syncopated, patterns in the left hand. There are several accents (^) placed over notes throughout the piece. The key signature changes to one sharp (F#) in the fourth system. The score concludes with a final cadence in the sixth system.

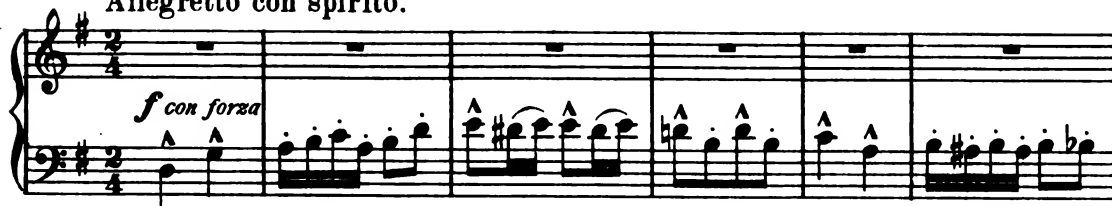
Act I.

- a. Chorus: "Mountebanks, come waken from your dreaming."
- b. Recitative: "Good morning."
- c. Ballad: "She was a maid of sweet simplicittee?"
- d. Solo, Quadrille and Chorus: "The philosophic tale is told."

BORIS, SKOBELOFF AND MIXED CHORUS.

Nº 1.

Allegretto con spirito.



^



CHORUS.

SOPRANOS.

TENORS.

BASSES.

Moun - te banks, come wa - ken from your

Moun - te banks, come wa - ken from your

*piu pesante.****ff***

dream-ing, Golden dawn is break-ing in the sky.

Push and hus - tle, Noise and

dream-ing, Golden dawn is break-ing in the sky.

Push and hus - tle, Noise and

bus - tle, Is in keep - ing with the day.

Palpi - ta - ting hearts with hopes are

bus - tle, Is in keep - ing with the day.

Palpi - ta - ting hearts with hopes are

teem-ing, For your posters one and all im - ply You have new acts, And a
 teem-ing, For your posters one and all im - ply You have new acts, And a

Giocoso e piu

few acts, Worth a for - tune in their way. So, beat the drum,
 few acts, Worth a for - tune in their way. So, beat the drum,

f piu anima

anima.

Sound the horn, And let your bark - ers rend the air; In crowds we come
 Sound the horn, And let your bark - ers rend the air; In crowds we come

On this morn, To see the coun-try fair. So, beat the drum,
 On this morn, To see the coun-try fair. So, beat the drum,

Sound the horn, And let your bark-ers rend the air; In crowds we come
 Sound the horn, And let your bark-ers rend the air; In crowds we come

On this morn, To see the coun-try fair, Slim ac - ro - bats we a -
 On this morn, To see the coun-try fair, Slim ac - ro - bats we a -

p leggiero

dore, But beard-ed la - dies are a bore; The fe - male with the i - ron

dore, But beard-ed la - dies are a bore; The fe - male with the i - ron

The piano accompaniment consists of a treble and bass staff. The treble staff features a rhythmic melody with eighth and sixteenth notes. The bass staff provides a harmonic foundation with chords and single notes.

jaw, We do not care to see. The pig that knows the

jaw, We do not care to see. The pig that knows the

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with some grace notes. The bass staff has a steady accompaniment. A forte (*ff*) dynamic marking appears in the final measure of the piano part.

al - pha - bet, And plays back gam-mon and rou-lette, And grinds The day when

al - pha - bet, And plays back gam-mon and rou-lette, And grinds The day when

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with some grace notes. The bass staff has a steady accompaniment.

you'll for - get," Is what we want to see. So, beat the drum,

you'll for - get," Is what we want to see. So, beat the drum,

Sound the horn, And let your bark-ers rend the air. In crowds we come

Sound the horn, And let your bark-ers rend the air. In crowds we come

SKOBLOFF. Moderato.

Good morning. For your

On this morn, To see the coun-try fair. Good-morn-ing.

On this morn, To see the coun-try fair. Good-morn-ing.

Moderato.

spe - cial in - for - ma - tion, I ad - vance this dec - la - ra - tion, My dra -

ma - tic ag - gre - ga - tion Is a peach. I have

p

Is a peach.

Is a peach.

plays gro - tesque and fun - ny, Some are Eng - lish, there - fore pun - ny, So step

PARLANTE.

up and pay your mon - ey, I be - seech! My first will

List, his speech!

List, his speech!

Recit.

be the beautifully sentimental though slightly problematic
play, entitled "Alphonzo the Brave, and the fair Imo - - gene." How will the

ff We object.

ff We object.

ff We object.

Recit.

strange adventures of Jack and the Bean? Then Cym - be - line. Or

We object. No!

We object. No!

bin lento

The musical score consists of five staves. The top staff is a vocal line in G major, starting with a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4. The lyrics "strange adventures of Jack and the Bean?" are under the first measure, "Then Cym - be - line." under the next two measures, and "Or" under the final measure. The second and third staves are vocal lines for two voices, both with the lyrics "We object." and "No!". The fourth staff is a piano accompaniment in G major, featuring a series of eighth notes in the right hand and chords in the left hand. The fifth staff is a piano accompaniment in G major, featuring a series of eighth notes in the right hand and chords in the left hand. The tempo marking "bin lento" is centered below the piano part.

pan - o - ram - a of the na - vy_ A play that deals with scenes most martial, To
(Enter Prince Boris.)

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the lyrics "pan - o - ram - a of the na - vy_ A play that deals with scenes most martial, To" followed by a stage direction "(Enter Prince Boris.)". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line. The system concludes with a double bar line.

sol - dier but - tons maids are partial.

piu vivo

Prince Bo - ris shall se - lect the play, His

Prince Bo - ris shall se - lect the play, His

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "sol - dier but - tons maids are partial." followed by a stage direction "*piu vivo*". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The system concludes with a double bar line.

BORIS.

We will

choice and wish we'll all o - bey.

choice and wish we'll all o - bey.

Moderato.

have the story of the faith - less knight and the phil - o-soph - ic

*rit.**pp*

Moderato semplice.

maid:— "She was a maid of sweet sim-ple-ci-tee,

Ah

Ah

Moderato semplice.

BORIS.

He was a Knight of

me! Ah— me!

me! Ah— me!

The first system of the musical score for 'BORIS.' features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'He was a Knight of'. Below the vocal line, there are two staves of vocal accompaniment, each with the lyrics 'me!' and 'Ah— me!'. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

an-cient fam-i - lee. He

Ah— me! Ah— me!

Ah— me! Ah— me!

The second system of the musical score continues the vocal and piano parts. The vocal line begins with the lyrics 'an-cient fam-i - lee.' and ends with 'He'. Below the vocal line, there are two staves of vocal accompaniment, each with the lyrics 'Ah— me!'. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

BORIS.

swore his heart was hers for - ev - er, And that he'd nev - er, Their love-ties

sev - er, Her joy would be his one en - deav - or. But, lack - a -

day he left her all for - lorn. And then she sighed, And softly

cried "Why was I born?" Love dies

when win-try skies are gray, And dead and dy - ing are the flow - ers,

Love sighs, and if he's wise he'll say, 'The winter's gone, I'll wait for sum-mer

show - ers.'

Love dies when win - try skies are gray, And

Love dies when win - try skies are gray, And

dore, But beard-ed la - dies are a bore; The fe - male with the i - ron
 dore, But beard-ed la - dies are a bore; The fe - male with the i - ron

jaw, We do not care to see. The pig that knows the
 jaw, We do not care to see. The pig that knows the

al - pha - bet, And plays back gam-mon and rou-lette, And grinds The day when
 al - pha - bet, And plays back gam-mon and rou-lette, And grinds The day when

you'll for - get?' Is what we want to see. So, beat the drum,

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Sound the horn, And let your bark-ers rend the air. In crowds we come

Sound the horn, And let your bark-ers rend the air. In crowds we come

SKOBELOFF. Moderato.

Good morning. For your

On this morn, To see the coun-try fair. Good-morn-ing.

On this morn, To see the coun-try fair. Good-morn-ing.

Moderato.

spe - cial in - for - ma - tion, I ad - vance this dec - la - ra - tion, My dra -

ma - tic ag - gre - ga - tion Is a peach. I have

p Is a peach.

Is a peach.

plays gro - tesque and fun - ny, Some are Eng - lish, there - fore pun - ny, So step

PARLANTE.

up and pay your mon - ey, I be - seech! My first will

List, his speech!

List, his speech!

Recit.

be the beautifully sentimental though slightly problematic play, entitled "Alphonzo the Brave, and the fair Imo - - gene." How will the

ff We object.

ff We object.

ff We object.

Recit.

strange adventures of "Jack and the Bean." Then Cym - be - line. Or

We object. No!

We object. No!

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note G4, followed by a half note F#4, and then a series of eighth notes: E4, D4, C4, B3, A3, G3, F#3, E3. Below the vocal line are three staves for piano accompaniment. The first two are treble clef staves, and the third is a bass clef staff. They all contain a series of eighth notes: F#4, E4, D4, C4, B3, A3, G3, F#3. The piano part features a series of chords in the right hand and a single note in the left hand.

piu lento

Lo - hen - grin. Then some-thing wa - ter - y and wav-y, A

No! No!

No! No!

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note G4, followed by a half note F#4, and then a series of eighth notes: E4, D4, C4, B3, A3, G3, F#3, E3. Below the vocal line are three staves for piano accompaniment. The first two are treble clef staves, and the third is a bass clef staff. They all contain a series of eighth notes: F#4, E4, D4, C4, B3, A3, G3, F#3. The piano part features a series of chords in the right hand and a single note in the left hand.

pan - o - ram - a of the na - vy_ A play that deals with scenes most martial, To
(Enter Prince Boris.)

The first system of the musical score is in G major (one sharp). It features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

sol - dier but - tons maids are partial.

piu vivo

Prince Bo - ris shall se - lect the play, His

Prince Bo - ris shall se - lect the play, His

The second system continues the musical score in G major. It features a vocal line and piano accompaniment. The vocal line has a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a double bar line.

BORIS.

We will
choice and wish we'll all o - bey.
choice and wish we'll all o - bey.

Moderato.

have the story of the faith - less knight and the phil - o-soph - ic

pp

Moderato semplice.

maid:— "She was a maid of sweet sim-ple-ci-tee,

Ah—
Ah—

Moderato semplice.

BORIS.

He was a Knight of

me! Ah— me!

me! Ah— me!

This system contains the first vocal entry for Boris. The vocal line begins with a whole rest, followed by the lyrics "He was a Knight of". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, both in G major. The system concludes with a double bar line.

an-cient fam-i - lee. He

Ah— me! Ah— me!

Ah— me! Ah— me!

This system continues the vocal entry for Boris. The vocal line begins with the lyrics "an-cient fam-i - lee." and ends with "He". The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand. The system concludes with a double bar line.

BORIS.

swore his heart was hers for - ev - er, And that he'd nev - er, Their love-ties

sev - er, Her joy would be his one en - deav - or. But, lack - a -

day he left her all for - lorn. And then she sighed, And softly

cried "Why was I born?" Love dies

when win-try skies are gray, And dead and dy - ing are the flow - ers,

Love sighs, and if he's wise he'll say, "The winter's gone, I'll wait for sum-mer

show - ers."

Love dies when win - try skies are gray, And

Love dies when win - try skies are gray, And

dead and dy - ing are the flow - ers, Love sighs,

dead and dy - ing are the flow - ers, Love sighs,

The first system of a musical score. It includes a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#). The vocal line consists of two staves, with the lyrics "dead and dy - ing are the flow - ers, Love sighs," written below. The piano accompaniment is on a grand staff (treble and bass clefs).

and if he's wise he'll say, "The win - ter's gone, I'll wait for sum - mer

and if he's wise he'll say, "The win - ter's gone, I'll wait for sum - mer

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are "and if he's wise he'll say, 'The win - ter's gone, I'll wait for sum - mer". The piano accompaniment features a 7-measure rest in the bass staff at the beginning of the system.

BORIS.

The jilt - ed maid - en . dried her weeping eyes.

show - ers? Ah

show - ers? Ah

"A fool is she, who

me! Ah me!

me! Ah me!

for a false love sighs?" There

Ah— me! Ah— me!

Ah— me! Ah— me!

came a-noth-er gal-lant woo - ing, And soft - ly coo - ing, And like wise

su - ing— Her wed - ding ring she's fond - ly view - ing, Which proves its

good to have philo - o - phy. If she had moped, Or mis-an-

rit.

throped, She'd sin-gle be. Love dies

rit. *dolce*

dolce

when win-try skies are gray, And dead and dy - ing are the flow - ers.

Love sighs, and if he's wise he'll say, "The win-ter's gone, I'll wait for sum-mer

show - ers?"

Love dies when win - try skies are gray, And

Love dies when win - try skies are gray, And

dolce

This system contains the first two staves of a musical score. The top staff is a vocal line with a melodic phrase starting on a whole note and followed by a half note. The second staff is another vocal line, mostly resting, with a melodic phrase starting on a half note. The piano accompaniment consists of two staves: the right hand has a series of chords and a melodic line, while the left hand has a bass line. The key signature is one sharp (F#), indicating G major. The tempo or mood is marked 'dolce' (softly).

dead and dy - ing are the flow - ers. Love sighs

dead and dy - ing are the flow - ers. Love sighs

This system contains the next two staves of the musical score. The vocal lines continue with the lyrics 'dead and dy - ing are the flow - ers. Love sighs'. The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand. The key signature remains one sharp (F#).

and if he's wise he'll say "The win - ter's gone I'll wait for sum - mer

and if he's wise he'll say "The win - ter's gone I'll wait for sum - mer

and if he's wise he'll say "The win - ter's gone I'll wait for sum - mer

Allegretto.

show - ers? The phil - o - soph - ic play is told, And

show - ers?

show - ers?

Allegretto.

pp

as the sub-jects' rath - er old, We all are anx - ious to be-hold Your

dan-cers brought from France. You call them mar-vels of the age, The

won - ders of the mod - ern stage, The pres-ent con - ti - nent - al rage, — So

SKOBELOFF.

Su - zette, _____ Goo - goo! _____

let us see them dance.

Clar - ette, Jou - jou

This block contains a musical score for a song. It features a vocal line at the top and a piano accompaniment below. The vocal line is in G major and has a melody that includes the lyrics "Clar - ette, Jou - jou". The piano accompaniment consists of two staves, with the right hand playing a melody of eighth and sixteenth notes, and the left hand playing a bass line with chords and single notes. The key signature has one sharp (F#).

DANCE.*Allegretto a la quadrille.*

pp

This block contains the first system of the dance music. It is in G major and 2/4 time. The tempo is marked "Allegretto a la quadrille." and the dynamics are marked "pp" (pianissimo). The music is written for piano with two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a bass line with chords and single notes.

sf

This block contains the second system of the dance music. It continues the melody and bass line from the first system. The dynamics are marked "sf" (sforzando). The music is written for piano with two staves.

This block contains the third system of the dance music. It continues the melody and bass line. The music is written for piano with two staves.

This block contains the fourth system of the dance music. It continues the melody and bass line. The music is written for piano with two staves.



Animato.



BORIS. (To a group of girls.)

Bright eyes glanc - - - ing,
 Beat the drum, Sound the horn, And let your bark - ers rend the air, In
 Beat the drum, Sound the horn, And let your bark - ers rend the air, In



Bright eyes dancing, Oh,

crowds we come On this morn, To see the coun-try fair. So,

crowds we come On this morn, To see the coun-try fair. So,

maids entrancing,

beat the drum, Sound the horn, And let your bark-ers rend the air, So,

beat the drum, Sound the horn, And let your bark-ers rend the air, So,

I _____

beat the drum, Sound the horn, In crowds we come On this morn, So,

beat the drum, Sound the horn, In crowds we come On this morn, So,

8

love _____ I _____

beat the drum, Sound the horn, So, beat the drum and sound the horn, In

beat the drum, Sound the horn, So, beat the drum and sound the horn, In

8

accel.

accel.

love _____ thee _____ love

crowds we come this mer - ry morn, To see _____ the

crowds we come this mer - ry morn, To see _____ the

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'love _____ thee _____ love'. The second and third staves are vocal lines with lyrics 'crowds we come this mer - ry morn, To see _____ the'. The fourth staff is a piano accompaniment with chords and a melodic line. The key signature is one sharp (F#) and the time signature is 4/4.

thee. _____

fair. _____

fair. _____

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'thee. _____'. The second and third staves are vocal lines with lyrics 'fair. _____'. The fourth staff is a piano accompaniment with chords and a melodic line. The key signature is one sharp (F#) and the time signature is 4/4.

a. Introduction and Solo: "As the agent."

b. Song and Chorus: "Pluto's Partner I."

No. 2.

KATRINKA, DEMIDOFF AND MIXED CHORUS.

Moderato.



KATRINKA.



gi-cian to the Czar, The on-ly liv-ing star Who keeps a pri-vate car and band, I

The first system of the musical score is in D major (two sharps). The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and sustained chords in the left hand.

have the hon - or to announce he will be here to - day. As a

The second system continues the melody. The piano accompaniment includes some triplet markings in the right hand.

sei - en-tif - ic seer, He rank with a - ny peer Thro'-out this hemisphere, we say. I

The third system concludes the phrase. The piano accompaniment features a final sustained chord in the left hand.

hear his foot-falls' mu-sic com-ing near.

CHORUS. f

Hur - rah for

Hur - rah for

The man of

Dem - i - doff! Mas - ta - don - ie Dem - i - doff!

Dem - i - doff! Mas - ta - don - ie Dem - i - doff!

mys - ter - y will now ap - - pear!

f Hur - rah for

ff Hur - rah for

The first system of the musical score is in D major (two sharps). It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "mys - ter - y will now ap - - pear!" followed by a rest. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *f* (forte) and *ff* (fortissimo).

Get your purs - es

Dem - i - doff! Un - la - con - ic Dem - i - doff!

Dem - i - doff! Un - la - con - ic Dem - i - doff!

The second system continues the musical piece. The vocal line includes the lyrics "Get your purs - es" and "Dem - i - doff! Un - la - con - ic Dem - i - doff!". The piano accompaniment features chords and arpeggiated figures. Dynamics include *p* (piano).

(Enter Demidoff.)

read - y all, — Same price for the short as tall, I hear my

The third system begins with the instruction "(Enter Demidoff.)". The vocal line includes the lyrics "read - y all, — Same price for the short as tall, I hear my". The piano accompaniment provides harmonic support. Dynamics include *f* (forte).

mas-ter call, Great Dem - i - doff is here.

CHORUS.

He hears his

He hears his

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with several accents (^) and a final flourish. The bass staff provides harmonic support with sustained chords and a few moving lines.

DENIDOFF. *ritard.*

Ah

mas-ter call, Great Dem - i - doff is here!

mas-ter call, Great Dem - i - doff is here!

The piano accompaniment continues with a treble and bass staff. The treble staff features a more active melodic line with many eighth and sixteenth notes. The bass staff continues with harmonic support, including some sustained chords.

Allegretto con bravoura.

Plu - to's part-ner I, Lord of Earth and Sky, Prince of witch-er - y,

p

Dem - i - doff the Grand! Light - nings fier - y flash, Thun - der's

p

av - ful crash, O - cean's cease-less splash, O - bey my com - mand.

p

KATRINKA.
dolce.

Sweet - faced fai - ry maids, Sprites from syl - van glades,

DENIDOFF.

Sweet - faced fai - ry maids, Sprites from syl - van glades,

p

Imps of mot - ley shades, Come at his sign.

Imps of mot - ley shades, Come at my sign.

DEMIDOFF. *Con spirito.*

I am the sev - enth

son of a sev - enth son, Like - wise a Sun - day child.

To say in ma - gic arts I am num - ber one, Is

stat - ing it quite mild!

CHORUS. ff He is the

He is the

sev - enth son of a sev - enth son, Like - wise a Sun - day

sev - enth son of a sev - enth son, Like - wise a Sun - day

child. To say in ma - glo arts he is num - ber

child. To say in ma - glo arts he is num - ber

one, Is stat - ing it quite mild.

one, Is stat - ing it quite mild.

DEM.

Oc - cult sci - en - ces, As - tral al - li - an - ces, Sky - born af -

fi - an - ces, I know by rote. Brim - stone ser - e - nades,

Filled with French roudades, Sung by Styg - ian shades, I whis - tle by

KATRINKA.

He knows where there lies Wealth watched by mer-maid's eyes;
note. I know where there lies Wealth watched by mer-maid's eyes;

When the At - lan - tic dries, All will be thine.
When the At - lan - tic dries, All will be mine.

Con spirito.

I am the sev - enth son of a sev - enth

son, Like - wise a Sun - day child. _____ To

say in ma - gic arts I am num - ber one, Is stat - ing

it quite mild. _____

He _____ is the sev - enth

CHORUS. ff

He _____ is the sev - enth

ff

Like - wise a Sun - day child.

son of a sev - enth son, Like - wise a Sun - day child.

son of a sev - enth son, Like - wise a Sun - day child.

Is

To say in ma - gic arts he is num - ber one, Is

To say in ma - gic arts he is num - ber one, Is

stat - ing it quite mild.

stat - ing it quite mild.

stat - ing it quite mild.

Quartette: "Social Laws"

ANNA, KATRINKA, DEMIDOFF AND JELICOFF.

No. 3.

Allegretto grazioso.

DEMIDOFF.

The first system of the musical score is for the character DEMIDOFF. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto grazioso'. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a forte (f) dynamic, featuring a series of eighth notes in the right hand and chords in the left hand. The system concludes with a piano (p) dynamic and a final chord marked 'A In'.

The second system continues the vocal melody and piano accompaniment. The lyrics are: "nav - i - ga - tor sail - ing on the seas that bound the O - ri - en - tal King - dom's far a - way Ja - pan they have a cus - tom which I hope will nev - er leave their". The piano accompaniment is marked 'p leggiero' (piano, light). The system ends with a final chord.

The third system continues the vocal melody and piano accompaniment. The lyrics are: "shores, Once vis - it - ed a - Chi - nese cit - y where they had the land, The Jap - a - nese do not in - dulse in os - cu - la - tion,". The piano accompaniment continues with chords and some melodic lines in the right hand.

The fourth system concludes the vocal melody and piano accompaniment. The lyrics are: "odd - est kind of so - cial laws. If a - ny stran - ger ei - ther on the lip or hand. The cus - tom - a - ry". The piano accompaniment provides harmonic support with chords and some melodic lines in the right hand.

took a fan - cy to a house and hung his hat up-on the gate, The
sweet good-night that lovers use, When swinging on the gar - den - gate, Is

prop-er ca - per for the man who lived within was to go out and med - i -
sim - ply to rub nos - es once, or may be twice, And then sit down and ried - i -

KATRINKA.

tate. Sup - pose the stran - - ger liked the place and stayed a
tate. Sup - pose his nose is of the ver - y Ro - man -

year, Would hub - - by break the so - cial law and in - ter -
esque, And hers, a pug, quite il - li - pu - tian and gro -

ANNA.

KATRINKA.

JELICOFF.

DEMIDOFF.

In - ter -
And gro -

tere?
tesque?

In - ter - fere?
And gro - tesque?

In - ter - fere? In - ter -
And grotesque? And gro -

In - ter -
And gro -

In - ter - fere?
And gro - tesque?

In - ter -
And gro -

tere?
tesque?

Why, bless your soul! he'd slap his chest in ex - ul - ta - tion

Why, in that case the du - ty of the lov - er is to

tere?
tesque?

Why, bless your soul! he'd slap his chest in ex - ul - ta - tion

Why, in that case the du - ty of the lov - er is to

tere?
tesque?

Why, bless your soul! he'd slap his chest in ex - ul - ta - tion

Why, in that case the du - ty of the lov - er is to

and in - form his dear - est friends, That med - i - ta - tion
gaze in - to his sweet-hearts' face, And plac - ing both his

and in - form his dear - est friends, That med - i - ta - tion
gaze in - to his sweet-hearts' face, And plac - ing both his

and in - form his dear - est friends, That med - i - ta - tion
gaze in - to his sweet-hearts' face, And plac - ing both his

as a rec-re-a-tion, ev-ery oth-er form of joy trans-cends. And
hands up-on her shoul-ders, in a sort of Jap-a-nese em-brace. In__

as a rec-re-a-tion, ev-ery oth-er form of joy trans-cends. And
hands up-on her shoul-ders, in a sort of Jap-a-nese em-brace. In__

as a rec-re-a-tion, ev-ery oth-er form of joy trans-cends. And
hands up-on her shoul-ders, in a sort of Jap-a-nese em-brace. In__

then with phil - o - soph - ic at - ti - tude, on e - ti - quette and so - cial laws he'd
form her, as his nose com - pared to hers is ten or may be fif - teen times as

then with phil - o - soph - ic at - ti - tude, on e - ti - quette and so - cial laws he'd
form her, as his nose com - pared to hers is ten or may be fif - teen times as

then with phil - o - soph - ic at - ti - tude, on e - ti - quette and so - cial laws he'd
form her, as his nose com - pared to hers is ten or may be fif - teen times as

prate, While in the house the stran - ger most con - tent - ed stays and
great, That she should have a start of twen - ty rubs while he would

prate, While in the house the stran - ger most con - tent - ed stays and
great, That she should have a start of twen - ty rubs while he would

prate, While in the house the stran - ger most con - tent - ed stays and
great, That she should have a start of twen - ty rubs while he would

does not have to med - i - tate.
wait his turn and med - i - tate.

does not have to med - i - tate.
wait his turn and med - i - tate.

does not have to med - i - tate.
wait his turn and med - i - tate.

DANCE.
p

The piano accompaniment consists of five systems of staves. The first system includes the vocal staves and the beginning of the piano part. The subsequent four systems are dedicated to the piano accompaniment, featuring a melody in the right hand and a harmonic accompaniment in the left hand. The key signature is one sharp (F#), and the time signature is 4/4.

Scene: "Venus, Goddess of Love"

ANNA, KATRINKA, BORIS, DEMIDOFF AND CHORUS.

Nº 4.

Moderato misterioso.

DEM.

Cabal - - la!

lunga.

pp *f*

Ab-da! - - la!

lunga

pp *f*

Ha - wo - - ka! Su - - lon!

ff

CHORUS.

Ha - wo - ka Su - lon!

Ha - wo - ka Su - lon!

Con spirito.

Ca-bal - - la Ven - - us,

God - dess of Love, opewide thy shell-like ears, And by the mem'ry

of thy loves, The coo - - ing of thy snow-y doves, I, Dem - - i -

doff the Great, Mum - bo, Jumbo of the Seers, Di - rect you, Ex -

pect you, By mystic sign and magic rite To send his heart's de -

light of fu - ture years. *ritard.*

Oh migh - ty seer, hark! she

Oh migh - ty seer, hark! she

ap - - pears! *rit.*

ap - - pears! *dim. ritard.*

Andante sostenuto,

ANNA.
con espressivo.

Love's the plea-sure, Love's the pain,

ppp

Love's the sick - le, Love's the grain, Love's the sun-shine, Love's the rain,

Love is ev' - ry - thing.

BORIS.

Oh, visions from the realms of light, My

dream of love so fair, so sweet, Bright, guid-ing star of sum - mer night, With -

ANNA. *a tempo*

KATRINKA. Ah Ah

BORIS. *piu rit.* *a tempo* Love's the pleasure, Love's the pain,
out thee, life is in com - plete.

DEMIDOFF. Love's the pleasure, Love's the pain,

CHORUS. *pp* Love's the pleasure, Love's the pain,

SOPHIA WITH ALTOS. Love's the pleasure, Love's the pain,

GOGOL WITH BASSES. Love's the pleasure, Love's the pain,

rit. *a tempo.* *pp*

Ah

Love's the sick - le, Love's the grain, Love's the sun - shine,

Ah

Love's the sick - le, Love's the grain, Love's the sun - shine,

Love's the sick - le, Love's the grain, Love's the sun - shine,

Love's the sick - le, Love's the grain, Love's the sun - shine,

dim.

Love is ev - 'ry - thing, Love,

Love's the rain, Love is ev - 'ry - thing, Love is ev - 'ry -

Love is ev - 'ry - thing, Love is ev - 'ry -

Love's the rain, Love is ev - 'ry - thing, Love is ev - 'ry -

Love's the rain Love is ev - 'ry - thing, Love is ev - 'ry -

Love's the rain Love is ev - 'ry - thing, Love is ev - 'ry -

dim.

calando.

Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

calando.

calando.

Solo and Chorus: "When the wintry moon is bright."

ANNA, KATRINKA, SOPHIA, JELICOFF, DEMIDOFF, GOGOL AND CHORUS.

Nº 5.

Allegretto con spirito.

p *cresc.* *poco - a -*

pp *sempre staccato.*

poco

poco crescendo

Con spirito.

ff *ff*

First system of the piano introduction. The right hand features a series of chords with upward-pointing accents (^) on the notes. The left hand plays a steady eighth-note accompaniment.

Second system of the piano introduction. The right hand continues with accented chords, and the left hand maintains the eighth-note pattern. An *accel* marking appears in the bass line towards the end of the system.

ANNA.

Vocal entry for Anna. The melody begins with a half note, followed by eighth notes. The piano accompaniment starts with a *p* (piano) dynamic and features chords with accents (^) and a downward bow (v) in the right hand.

When the win'-try moon is bright, And the cur-tain of the
vil-lage on the hill, By the turn-pike and the

Continuation of the vocal line and piano accompaniment. The piano part includes a *mf* (mezzo-forte) dynamic marking and a triplet of eighth notes in the right hand.

night Is il-lum-in'd by the stars that shy-ly twink-
rill, Crack-ling o'er the ice that by our weight is bend-

le, When the frost is in the air And the snow lies ev'-ry
ing, Turn-ing for the home-ward race, See the steeds with care-less

where, There's no mu - sic like the sleigh-bells mer - ry tink - - -
grace Through the snow-drift in the val - ley soft - ly wend - - -

le. Hear the hors - es as they neigh! They are tell - ing in their
ing. Quick a - gain a - way we speed, Each one try - ing for the

way That we should be off be - fore the moon re - tir - es for the
lead, While the moon grows dim and dim-mer and the shadows fill the

night. Hear the jin - gle of the bells Faint - ly ech - o in the
 night. "Catch us if you can," we cry, As like light - ning we dash

dells.
 by. Yo - ho, read - y! yo - ho, stead - y! yo - ho, read - y! yo - ho

accel *poco* *a*

accel *poco* *a*

poco *cresc.*
 stead - y! - read - y! Yo - ho, yo - ho, yo - ho,

poco *cresc.* *f*

yo - ho, yo - ho, yo - ho, yo - ho,

yo - ho, Hear us shout - ing with

de - - light On!

see the horses gai - ly speed - ing, On! o - ver roads be -

deck'd with snow, On! now our steeds are brave - ly

ANNA.

lead - ing, O - ver hill and dale we mad - ly go.

~~KATRINKA AND SOPHIA.~~

JELICOFF.

DEMIDOFF AND GOGOL.

Yo

ho

Yo

On! see the hors-es gai - ly speed - ing, On,

On! see the hors-es gai - ly speed - ing, On,

On! see the hors-es gai - ly speed - ing, On,

On! see the hors-es gai - ly speed - ing, On,

ff

hol - Yo - - hol

o - ver roads be - deck'd with snow, On! now our steeds are

o - ver roads be - deck'd with snow, On! now our steeds are

O - ver roads be - deck'd with snow, On! now our steeds are

O - ver roads be - deck'd with snow, On! now our steeds are

Thro' the

brave - ly lead - ing, O-ver hill and dale we mad - ly go.

brave - ly lead - ing, O-ver hill and dale we mad - ly go.

brave - ly lead - ing, O-ver hill and dale we mad - ly go.

brave - ly lead - ing, O-ver hill and dale we mad - ly go.

musical score for a vocal ensemble and piano. The score is written in B-flat major (two flats) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment.

The lyrics for the vocal parts are: mad - - ly go.

The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The score is divided into three systems. The first system contains the vocal parts and the beginning of the piano accompaniment. The second system contains the vocal parts and the middle of the piano accompaniment. The third system contains the vocal parts and the end of the piano accompaniment.

The score is marked with a '2' in a box at the beginning of the first system, indicating a second ending or a specific measure. The piano part includes a 'ff' (fortissimo) marking in the middle of the second system.

Finale I.

Solo and Chorus: "Love's the pleasure, Love's the pain."

ANNA, KATRINKA, BORIS, JELICOFF, DEMIDOFF, GOGOL AND CHORUS.

No 6.

Andante.

BORIS.

Love's the pleasure,

Love's the pain, Love's the sick - le, Love's the grain, Love's the sun-shine,

Agitato.

ANNA (aside to Dem.)

Love's the rain, Love is ev - 'ry - thing.

He's such a nice young man, I

ritard.

ritard.

f

hate to grieve him; To lead him on would be but to de - ceive him.

Fa - ther, I can - not do it! Some day, I'll sad - ly rue it.

DEMIDOFF.

My

ANNA. (To Dem.)

I am no Princess, but a

child, he says you are his dream, why not be - lieve him!

base pre - tend - er; My chance of hap-pi-ness with him is slen - der;

Find - ing my rank a swin - dle, Hate in his heart will kin - dle.
DEM.
My

BORIS. *con passion* **Allegro.**
O love - -
child he'd swear a bit, and then go on a bend - er.
CHORUS.
The sen - ti - men - tal
The sen - ti - men - tal
Allegro.

- - ly vis - - - ion from the realms of

look that he casts at the 'la - dy Tells us in his heart a great

look that he casts at the la - dy Tells us in his heart a great

light, Bright, guid - - - ing star

yearn - ing is born. This is a spe-cial case, So we all are a -

yearn - ing is born. This is a spe-cial case, So we all are a -

Bright star of sum - - - mer - - -

fraid he May her an - ger rouse, or ex - cite her

fraid he May her an - ger rouse, or ex - cite her

L'istesso tempo.

ANNA. (To Boris.)

Were I the offspring of a poor ma - gi - cian, And not the daugh-ter of a

night,

scorn.

scorn.

L'istesso tempo.

p

proud pa - tri - tian, Would I be quite so wit-ty? Would I ex-cite your pit-y!

DEM.

Dear

BORIS (to Anna.)

Why, what a fun-ny ques-tion

Princess, you're the lim-it as a great lo-gi - cian.

(aside)

you're pro - pound - ing! I half be-lieve my love she's sly - ly sound - ing.

BORIS.

Prin - cess, your mer - ry man - ner Shows you're a wit - ty plan - ner.

DEM.

My

ANNA.

No, No, I am, I

boy, the Princess' jokes are rated as a - stound - ing. — A

am — No, No, I am, I am — (To Anna aside)

la - dy of the land, — A prin - cess to command, Don't be -

rall.

L'istesso tempo.

ANNA.

Spoken (Very well.)

On, see the horses

tray me, but o-bey me.

She's a princess of the land.

She's a princess of the land.

L'istesso tempo.

a tempo

gai - ly speed - ing On, o - ver fields be - deck'd with

snow, On, now our steeds are brave - ly lead - ing,

O-ver hill and dale we mad - ly go. Yo - hol

KATRINKA.

BORIS. On, see the horses

DEMIDOFF. On, see the horses

CHORUS.

On, see the hors-es

On, see the hors-es

Yo - hol,

gai - ly speed - ing, On, o - ver roads be - deck'd with snow,

gai - ly speed - ing, On, o - ver roads be - deck'd with snow,

gai - ly speed - ing, On, o - ver roads be - deck'd with snow,

gai - ly speed - ing, On, o - ver roads be - deck'd with snow,

gai - ly speed - ing, On, o - ver roads be - deck'd with snow,

Yo - ho.

On, now our steeds are brave - ly lead - ing, O - ver hill and

On, now our steeds are brave - ly lead - ing, O - ver hill and

On now our steeds are brave - ly lead - ing, O - ver hill and

On now our steeds are brave - ly lead - ing, O - ver hill and

dale we mad - ly go.

dale we mad - ly go.

dale we mad - ly go.

dale we mad - ly go.

The first system of the musical score consists of eight staves. The top seven staves are vocal parts, each containing a whole rest in every measure, indicating that the vocalists are silent during this passage. The eighth staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the bass line and chords in the treble line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

The second system of the musical score also consists of eight staves. Similar to the first system, the top seven staves contain whole rests. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line, indicating the end of the musical passage.

Act II.

85

a. Entre Acte

b. Melodrama and Reprise.

DEMIDOFF, BORIS, GOGOL, CAPTAIN PESHOFKI AND MALE QUARTETTE.

Nº 7.

The musical score is written for piano and consists of five systems of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The first system includes the instruction *cresc poco a poco cresc*. The second system includes the instruction *p leg*. The third system includes the instruction *giero.*. The fourth system includes the instruction *p*. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings.

The musical score is written for a vocal ensemble and piano. It consists of two systems of staves. The first system has seven staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The second system has six staves: four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) and a piano accompaniment. The piano part features complex chordal textures and arpeggiated figures. The vocal parts are mostly silent, with some notes in the piano part indicating where they would enter.

Act II.

85

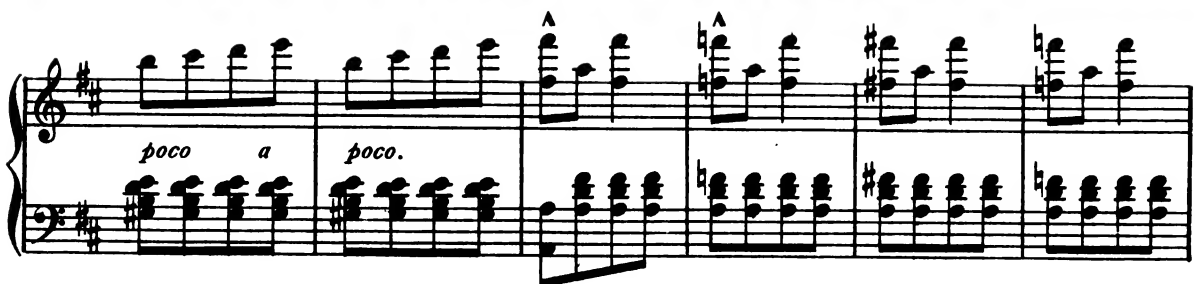
a. Entre Acte

b. Melodrama and Reprise.

DEMIDOFF, BORIS, GOGOL, CAPTAIN PESHOFKI AND MALE QUARTETTE.

Nº 7.

The musical score is written for piano in D major and 2/4 time. It consists of five systems of staves. The first system includes the instruction *cresc poco a poco cresc.*. The second system includes the instruction *f*. The third system includes the instruction *p leg.*. The fourth system includes the instruction *giero.*. The fifth system includes the instruction *p*. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings.



This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues this pattern with some harmonic changes. The third system introduces a new melodic motif in the treble. The fourth system features a more complex melodic line with some grace notes. The fifth system includes a *pp* (pianissimo) marking in the bass. The sixth system concludes with a final melodic flourish in the treble and a sustained bass line.

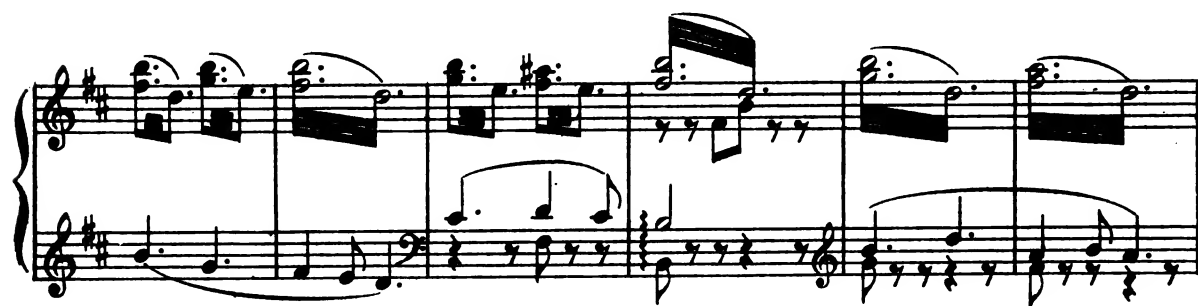
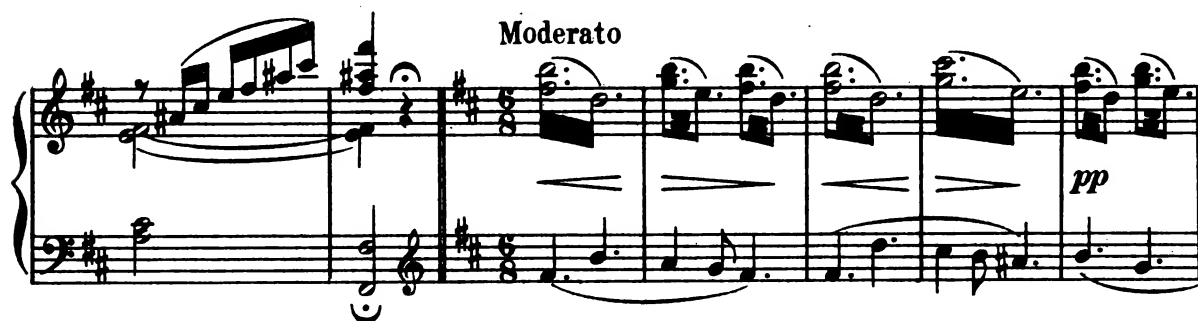
(Curtain.)

p *piu lento e calando.*



Moderato

pp



DEMI. Tempo marziale.

I am the sev - enth

son of a sev - enth son, Like - wise a Sun - day

child. To say in mag - ic

arts I am num - ber one, Is stat - ing it quite

mild.
BORIS AND TENORS.

**GOGOL, PESHOFKI
 AND BASSES.**

He is the sev - enth

Like - wise a Sun - day

son of a sev - enth son, Like - wise a Sun - day

child.

child, To say in mag - ic

Is stat - ing it quite

arts he is num - ber one, Is stat - ing it quite

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "Is stat - ing it quite". The middle staff is another vocal line in treble clef, also with a key signature of two sharps, containing the lyrics "arts he is num - ber one, Is stat - ing it quite". The bottom staff is a piano accompaniment in bass clef with a key signature of two sharps, featuring a rhythmic pattern of eighth and sixteenth notes.

(Whistle.)

mild.

mild.

(Whistle.)

pp

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps, featuring a melodic line with a slur and the marking "mild.". The middle staff is another vocal line in treble clef, also with a key signature of two sharps, featuring a melodic line with a slur and the marking "mild.". The bottom staff is a piano accompaniment in bass clef with a key signature of two sharps, featuring a rhythmic pattern of eighth and sixteenth notes, with a "pp" (pianissimo) marking.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps, featuring a melodic line with a slur. The middle staff is another vocal line in treble clef, also with a key signature of two sharps, featuring a melodic line with a slur. The bottom staff is a piano accompaniment in bass clef with a key signature of two sharps, featuring a rhythmic pattern of eighth and sixteenth notes.

This musical score is for a piano and voice piece. It consists of five systems of staves. The first four systems each have four staves: three for the vocal parts (Soprano, Alto, and Tenor) and one for the piano accompaniment. The fifth system has two staves: one for the piano accompaniment and one for the vocal parts. The key signature is one sharp (F#), and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal parts have lyrics in French. The score includes dynamic markings such as *dim* (diminuendo) and *in* (crescendo), and articulation marks like accents (^) and slurs. The final system includes the markings *pp* (pianissimo) and *ff* (fortissimo).

u - A - en - do.

dim - - *in* -

pp *ff*

Duet and Chorus: "Before the twilight-shadows."

ANNA, BORIS AND CHORUS.

No 8.

Sostenuto. *BORIS. p sostenuto.*

Be-fore the twi-light shad-ows change to

tints of mist-y gray, Be-fore the glinting sun-beams on the waters cease to play, The

brid-al bells will sweet-ly sound the clang-ing round-e-lay, Pro-claim-ing

to the world that we are one. To - geth - er drift-ing on life's

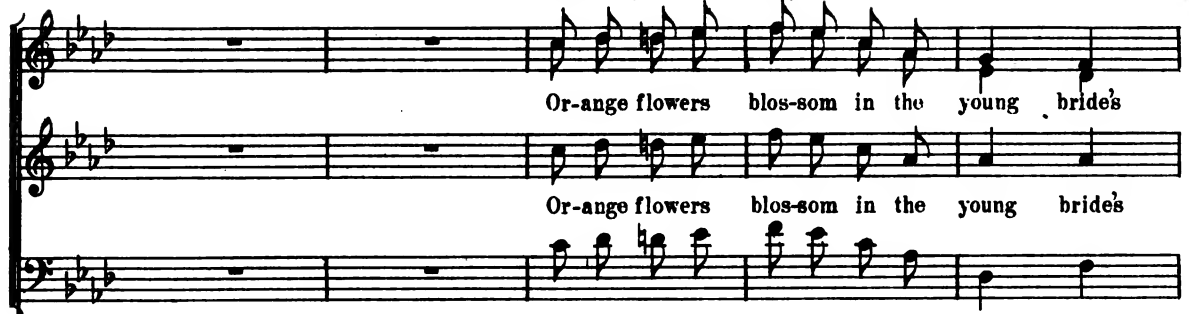
stream, The gold - en days, a gold - en dream, — With.

love, the ev - er - con-stant theme, Till the sands of time — are

Allegretto grazioso.

run.


f (Behind the scenes.)



Or-ange flowers blos-som in the young bride's
Or-ange flowers blos-som in the young bride's




hair, Will the wine be sweet? Shall we taste the meat? When the
hair, Will the wine be sweet? Shall we taste the meat? When the

or-ange flow-ers blos-som in the young bride's hair, The wine is sweet, We
or-ange flow-ers blos-som in the young bride's hair, The wine is sweet, We



[illegible]

La La Or-ange flow-ers

La La Or-ange flow-ers

blos-som in the young bride's hair, Will the wine be sweet? Shall we

blos-som in the young bride's hair, Will the wine be sweet? Shall we

taste the meat? When the o-range flow-ers blos-som in the young bride's

taste the meat? When the o-range flow-ers blos-som in the young bride's

ANNA. To -

BORIS.

hair, The wine is sweet, We taste the meat, And bless the

hair, The wine is sweet, We taste the meat, And bless the

Tempo I.

geth - - er drift-ing on life's stream, The

pair. Or - ange flow-ers blos - som in her

pair. Or - ange flow-ers blos - som in her

Tempo I.

gold - - en days, a gold - en dream _____ With

hair. Or - ange flow - ers blos - som in her

hair. Or - ange flow - ers blos - som in her

The first system of the musical score. It includes a vocal melody with lyrics and piano accompaniment. The key signature has two flats (B-flat major). The vocal line starts with a long note on 'gold' and continues with 'en days, a gold - en dream'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

love, the ev - er con - stant theme, Till the

hair. Or - ange flow - ers blos - som in her

hair. Or - ange flow - ers blos - som in her

The second system of the musical score. The vocal melody continues with 'love, the ev - er con - stant theme, Till the'. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand. The lyrics 'hair.' are repeated under the piano part.

sands of time are run.

calando.

hair. Or - ange flow - ers blos - som, Yes, the

hair. Or - ange flow - ers blos - som, Yes, the

p *calando.*

are run.

orange flowers blossom in the bride's hair.

orange flowers blossom in the bride's hair.

f

Duet: "The Matrimonial Guards."

No 9.

KATRINKA AND DEMIDOFF.

Tempo Marziale.

The

col - lege man is rol-lick-ing, fro-lick-ing all the live - long day, The

summer-y, gummer-y girl is full of joy. The

bach - el - or is prac-tic - al, tact-ic - al in his gen - ial way, ——— No

fran-tic-ly, an-tic-ly words does he em - ploy. ——— The

wid - ow laughs most mer - ri - ly, cher-ri - ly, bub - bling o'er with mirth, ——— No

fear-ful-ly, tear-ful-ly words she in - ter - lards. ——— But the

frap-per-y, snap-per-y, mut-ter-y, sput-ter-y peo - ple of this earth, Are the

mem - bers of the mat - ri-mon - ial guards. *DEM.*
The

long, lean hus - band and his rol - y, pol - y, bet - ter half; The

plain-dressed man whose wife looks like a cir - cus lith - o-graph; The

fe - male nag - ger, The cron - ic jag - ger, All are march - ing

to the mu - sic of a cry or laugh. —

Oh, bye - - o, my

The col - lege man is rol-lick-ing, fro-lick-ing

ba - - - by, Oh, bye - - - o, my

all the live - long day, — The summery, gummery girl is full of

babe — Oh, bye - - - o, my

joy, — The bach - e - lor is prac-ti-cal, tac-ti-cal

ba - - - by, Oh, bye - - - o, my

in his gen - ial way; — No fran-tic-ly, an-tic-ly words does he em -

babe _____ Oh, bye - - o, ba - by

play. _____ The wid - ow laughs most mer-ri - ly, cher-ri - ly,

bunt - - - ing, Your fa - - ther's gone a

bub - bling o'er with mirth; — No fear-ful-ly, tear-ful-ly, words she in - ter -

hunt - - - ing, He's gone to get a

lards; — But the frap-per-y, snap-per-y, mut-ter - y, sput-ter-y,

rab - bits skin, To wrap the ba - by
peo - ple of this earth, Are the mem - bers of the mat - ri - mon - ial

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are written below the vocal staves. The piano part features a steady eighth-note bass line and chords in the right hand.

in. _____
guards. _____

mp

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics "in." and "guards." followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *mp* (mezzo-piano) is present in the piano part.

The third system of the musical score consists of three staves. The top two staves are vocal staves, and the bottom staff is a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The system concludes with a final chord in the piano part.

This page contains five systems of musical notation for piano. Each system consists of a treble staff and a bass staff, both with a key signature of two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic line in the treble staff and the accompaniment in the bass staff. The third system shows a more complex melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The fourth system features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The fifth system concludes the piece with a final melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

a. Chorus: "Day of joy"

b. Solo and Chorus: "The Lilies of your love may die"

c. Recitative and Song: "Friends, dear friends"

No. 10.

ANNA, KATRINKA, BORIS. DEMIDOFF, GOGOL, GRAND -
DUKE, CAPTAIN PESHOFKI AND CHORUS.

Maestoso alla breve.

f
(Organ behind scenes.)

ff
CHORUS.
Day of joy when young hearts are ma - ted, Gold - en chains are link - ing
Day of joy when young hearts are ma - ted, Gold - en chains are link - ing

soul with soul.
soul with soul.

ff

pp

CHORUS. *pp*

Bride and groom, We pray you are fa - ted, To be

Bride and groom, We pray you are fa - ted, To be

pp

f

hap - py as the sea - sons roll, Day of joy when young hearts are ma - ted,

hap - py as the sea - sons roll, Day of joy when young hearts are ma - ted,

f

(Entrance of Principals and Chorus.)

Gold - en chains are link - ing soul with soul.

Gold - en chains are link - ing soul with soul.

p

SOPRANOS. p dolce.

While un - re - strict - ed bliss, Is what we wish the

pret - ty bride, Yet it is not a - miss, If we this se - cret

should con-fide, Al - though we're young and fair, We'd sin - - gle

life for-swear, And join this hap - py pair, Should you de -

cide.

ff *con forza.*

Oh, day of joy, when young hearts are

CHORUS. *ff*

Oh, day of joy, when young hearts are

ff *con forza.*

ma - ted, Gold - en chains are link - ing soul with

ma - ted, Gold - en chains are link - ing soul with

ANNA. **Moderato.**

The lil - ies of your love may die, The rose may lose its

soul.

soul.

Moderato.

p

bloom, To day we're hap - py, you and I, The morrow may bring gloom. Will you

p

Tempo di Valse.

love when the lil - ies are dead, ——— And the bloom from the ros - es has

p

fled. ——— Will my eyes be the eyes that are bright - - est? Will my

hand be the soft - est and whit - - est? Will my laugh be the sweet - est and

light - - est, When the lil - y and rose are dead? ———

p

8 ———



Musical score system 1. The vocal line (treble clef) contains the lyrics: "Tell me, will they Be as you say? Ah". The piano accompaniment (grand staff) begins with a piano (*p*) dynamic. The key signature has one sharp (F#).



Musical score system 2. The vocal line (treble clef) contains the lyrics: "ah Tell me, will they Be as you say?". The piano accompaniment (grand staff) continues with a piano (*p*) dynamic. The key signature has one sharp (F#).



Musical score system 3. The vocal line (treble clef) contains the lyrics: "Ah ah". The piano accompaniment (grand staff) continues with a piano (*p*) dynamic. The key signature has one sharp (F#).

bloom from the ros - es has fled? Will my eyes be the eyes that are

bright - - est? Will my hands be the soft - est and whit - - est? Will my

laugh be the sweet - est and light - - est, When the lil - y and rose are

dead? *dolce.*
Dream but of love, of

dolce.
Dream but of love, of a

p

In the mys - ti - cal days to

love that will last al - way.

love that will last al - way.

come Shall I reign as the queen of your heart?

All

All

Oh,

doubt - ing dis - pel for his love will be true for aye.

doubt - ing dis - pel for his love will be true for aye.

whis-per-ing soul be you dumb, For my loved one and I neer will

p

part.

ANNA. He will

BORIS. I will

He will

He will

love tho' the lil-ies be dead, And the bloom from the ros-es be

love tho' the lil-ies be dead.

love tho' the lil-ies be dead.

love tho' the lil-ies be dead.

ff *p*

fled, And my eyes be the eyes that are bright - - est? And my
 And your eyes be the eyes that are bright - - est, And your
 Yes, he will love.
 Yes, he will love.

hand be the soft - est and whit - - est? And my laugh be the sweet - est and
 hand be the soft - est and whit - - est;
 Yes, he will love.
 Yes, he will love.

light - - - est, Tho' the lil - y and rose be dead. ah ah

Yes, he will love for aye.

Yes, he will love for aye.

He will be true al - way.

He will be true al - way.

ANNA. Oh, he'll be true al - way. Ah

BORIS. Oh, I'll be true al - way.

Oh, he'll be true al - way.

Oh, he'll be true al - way.

Yes, I will love for aye.

Yes, he will love for aye.

Yes, he will love for aye.

Yes, I'll be true al - way.

Yes, he'll be true al - way.

Yes, he'll be true al - way.

accelerando.

Yes, he will be true

Yes, I will be true

Yes, he will be true

Yes, he will be true

crescendo. *accelerando.* *ff*

ff al - way.

ff al - way.

ff al - way.

ff al - way.

ff

BORIS.**Moderato.**

Friends, dear friends, I —

DEMI.
Good! say it a - gain,

Moderato.
fp

Friends, dear friends, I —

It shows you have a brain.

Good! don't speak a - gain, They may con-clude you're

CAPT. P. (spoken) "The Grand Duke has arrived from Moscow."

DEMIDOFF (to Gogol.)

Tempo marziale.

vain. Why does he come on this par -

Tempo marziale.

ff *pp*

tic - u - lar day, Some peo-ple nev - er know e -

pp

nough to keep a - way.

GOGOL.

His eye is like an ea-gle's, he will

(Entrance of Grand Duke, Her Grace and soldiers.)

sure - ly find you out, And when he does, be - ware, the

G. DUKE. *Agitato.*

We de-sire the Princess Ruchkowski's pres-ence.

rope and knout.

Agitato.

p

DEMI.

(Enter Katrinka.)

I fly your Grace with be-com - ing dil - i - gence.

Recit. (aside.) 3

The Prin-cess Ruchkowskis, your Grace, (Would I were out of this place.)

rit.

KATRINKA.

G. D. (aside to Katrinka) I am the

Of course your pre-ten-sions are on - ly in jest.

a tempo

Prin - cess.

Oh, shame - less im - post - er, It means your ar -

rest. Ah

pp CHORUS.

See how she win-ces!

pp

See how she win-ces!

Allegro.

pp *ff*

rit. *a tempo.* (Katrinka faints in Demidoff's arms.)

ah! ah! ah!

DEMI.

The

rit. *ff a tempo.*

Prin-cess finds the room quite warm, Dear Prin-cess, please, oh please be calm, To

p

The musical score is written for a vocal soloist and piano. It begins with a vocal rest followed by the word 'Ah'. The chorus section starts with the lyrics 'See how she win-ces!' repeated twice, marked *pp*. The piano accompaniment features a series of chords and moving lines, with dynamics ranging from *pp* to *ff*. The tempo changes to *Allegro.* and then to *rit.* (ritardando) before returning to *a tempo.* (allegretto). The vocal part includes the words 'ah! ah! ah!' and 'The'. The piano part has a section marked *ff a tempo.* and another marked *p* (piano). The score concludes with the lyrics 'Prin-cess finds the room quite warm, Dear Prin-cess, please, oh please be calm, To'.

(To the Grand Duchess.)

rit.

in-com-mode you, I re-gret, Has a - ny one a vin - ai - grette? It

Allegretto brillante.

is a well es - tab-lished fact, That noth - ing serves so well, To

neu - tra - lize and coun - ter - act, A swoon or faint-ing spell, As

this pe - cul - iar drug, they say, Which you will rec - og - nize, By

KATRINKA.

Am - mo - ni -

pun-gent mem-or - ies which may Bring tears un - to your eyes. Am - mo - ni -

CHORUS.

Am - mo - ni -

a, Am - mo - ni - a.

BORIS. Am - mo - ni - a.

a, Am - mo - ni - a. Am - mo - ni - a, Am - mo - ni - a, Per -

G. DUKE. Am - mo - ni - a.

a, Am - mo - ni - a.

Am - mo - ni - a.

rit. p mf

haps in Pa - ta - gon - i - a, The na-tives say "Am - mon-i - er," But

we re - gard it ton - i - er, To call it thus: Am - mo - ni -

KAT.
Ah Am - mo - ni - a, Am -

BORIS.
Ah Am - mo - ni - a, Am -

DEM.
Ah Am - mo - ni - a, Am -

G. D. & JELLI.
Ah Am - mo - ni - a, Am -

CHORUS.
Ah Am - mo - ni - a, Am -

Ah Am - mo - ni - a, Am -

mo - ni-a, Per - haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni-er, Am -

mo - ni-a, Per - haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni-er, Am -

mo - ni-a, Per haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni-er, Am -

mo - ni-a, Per haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni-er, Am -

mo - ni-a, Per - haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni-er, Am -

mo - ni-a, Per - haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni-er, Am -

mo - ni-a, Per - haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni-er, Am -

mo - ni - er,"

mo - ni - er," "Am - mo - ni-er, Am - mo - ni-er" But we re-gard it

mo - ni - er," "Am - mo - ni-er, Am - mo - ni-er" But we re-gard it

mo - ni - er," "Am - mo - ni-er, Am - mo - ni-er" But we re-gard it

mo - ni - er," "Am - mo - ni-er, Am - mo - ni-er" But we re-gard it

mo - ni - er," "Am - mo - ni-er, Am - mo - ni-er" But we re-gard it

mo - ni - er," "Am - mo - ni-er, Am - mo - ni-er" But we re-gard it

Call it thus: Am - mo - ni - ah, Am - mo - ni - ah.

to - ni - er To call it thus: Am - mo - ni - ah, Am - mo - ni - ah.

to - ni - er To call it thus: Am - mo - ni - ah, Am - mo - ni - ah. I

to - ni - er To call it thus: Am - mo - ni - ah, Am - mo - ni - ah.

to - ni - er, To call it thus: Am - mo - ni - ah, Am - mo - ni - ah.

to - ni - er, To call it thus: Am - mo - ni - ah, Am - mo - ni - ah.

DEM.

do not spe - cial - ly re - fer To this the liq - uid state, For

p

if you should ad - min - is - ter The sol - id car - bon - ate You'd

DEM.

still dis - cov - er the ef - fect Sub - stan - tial - ly the same, As

*KAT.**BORIS.*

Am - mo - ni -

tend - ing to at once cor - rect, A shat - ter'd nerv - ous frame, Am - mo - ni -

*G. DUKE.**CHORUS.*

Am - mo - ni -

Grazioso.

a, Am - mo - ni - a.

Am - mo - ni - a.

a, Am - mo - ni - a.

Am - mo - ni - a. Am - mo - ni - a, Am - mo - ni - a, Per -

a, Am - mo - ni - a.

Am - mo - ni - a.

rit.

Grazioso. *mf*

haps in Pa - ta - gon - i - a, The na - tives say "Am - mon - i - er," But

we re - gard it ton - i - er, To call it thus: Am - mo - ni -

KAT.

ah!
BORIS.ah!
DEM.ah!
G.D.

CHORUS.

ah!

ah!

Am - mo - ni - a Am -

Am - mo - ni - a Am -

Am - mo - ni - a Am -

Am - mo - ni - a Am -

Am - mo - ni - a Am -

Am - mo - ni - a Am -

mo - ni - a, Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am -

mo - ni - a, Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am -

mo - ni - a, Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am -

mo - ni - a Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am -

mo - ni - a, Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am -

mo - ni - a, Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am -

mo - ni - er,"

mo - ni - er," "Am - mo - ni - er, Am - mo - ni - er," But we re-gard it

mo - ni - er," "Am - mo - ni - er, Am - mo - ni - er," But we re-gard it

mo - ni - er," "Am - mo - ni - er, Am - mo - ni - er," But we re-gard it

mo - ni - er," "Am - mo - ni - er, Am - mo - ni - er," But we re-gard it

Call it thus: "Am - mo - ni - ah, Am - mo - ni - ah?"

to - ni - er, To call it thus: "Am - mo - ni - ah, Am - mo - ni - ah?"

to - ni - er, To call it thus: "Am - mo - ni - ah, Am - mo - ni - ah?"

to - ni - er, To call it thus: "Am - mo - ni - ah, Am - mo - ni - ah?"

to - ni - er, To call it thus: "Am - mo - ni - ah, Am - mo - ni - ah?"

This musical score is for page 137 of a composition. It features a piano accompaniment and an orchestral arrangement. The piano part is written in a grand staff (treble and bass clefs) and consists of two systems of music. The first system has seven measures, and the second system has seven measures. The piano part is characterized by dense, rhythmic chords and arpeggiated figures. The orchestral part consists of ten staves, arranged in two groups of five. The first group of five staves (strings and woodwinds) contains only rests, indicating that these instruments are silent during this section. The second group of five staves (brass and percussion) also contains only rests. The score is written in a key with one sharp (F#) and a 4/4 time signature. The piano part begins with a series of chords and arpeggios, followed by a more complex rhythmic pattern in the second system. The orchestral part remains silent throughout the page.

Finale II.

"After due consideration."

PRINCIPALS AND CHORUS.

Nº 11.

Moderato.

DEM. *grazioso*

A musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a right hand with eighth and quarter notes, and a left hand with a steady eighth-note bass line. A piano dynamic marking 'p' is placed below the piano part.

Af - ter due con - sid - er - a - tion I have

A musical score for the second system, continuing the vocal and piano parts from the first system. The vocal line continues with eighth and quarter notes. The piano accompaniment maintains its rhythmic pattern.

hit up - on this plan, We'll de - ly the al - le - ga - tion, Say - ing

ANNA.

A musical score for the third system. It features a vocal line for Anna and a piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment continues with its rhythmic pattern. A piano dynamic marking 'p' is placed below the piano part.

The o - pin - ion of your daughter As the

he's the guilt - y man.

ANNA.

le - gal facts I scan, Is that we to - geth - er ought to say Go -

gols the guil - ty man.

JELICOFF.

While your plan com-mands at - ten-tion, Tho' I

can - not tell you why, Have you thought that we should mention, We can

KAT. dolce.

I will swear to a - ny-thing you tell him,

JEL.

prove an al - i - - bi.

KAT.

Still I have an - oth - er plan, Sym - pa - the - tic sobs from Ann would quell him,

ANNA.

Your dear An - na.
And in - dict that guil - ty man. Sob, dear An - na.

JEL.

Sob, dear An - na.

DEM.

pp *leggiere*
In her manner will convict that man. If we find the Duke wont
In a manner to convict that man. If we find the Duke wont
pp
In a manner to convict that man. If we find the Duke wont

list - en, Then we'll try Ka - trin - ka's plan, Tears in both my eyes must

list - en, Then we'll try my lit - tle plan, Tears in both your eyes must

list - en, Then we'll try Ka - trin - ka's plan, Tears in both your eyes must

glis - ten, Prov - ing he's the guil - ty man, Prov - ing he, prov - ing *dim.*

glis - ten, Prov - ing he's the guil - ty man, Prov - ing he, prov - ing

glis - ten, Prov - ing he's the guil - ty man, Prov - ing he, prov - ing

he, Prov-ing he's the guil - ty man.

he, Prov-ing he's the guil - ty man.

he, Prov-ing he's the guil - ty man.

he, Prov-ing he's the guil - ty man.

Deciso lento.

Aft - er consul - ta - tion most in - tense, With

Aft - er consul - ta - tion most in - tense, With

Aft - er consul - ta - tion most in - tense, With

Aft - er consul - ta - tion most in - tense, With

naught of mal - ice or pre - pense Our meet - ing's un - di - vid - ed sense Is

naught of mal - ice or pre - pense Our meet - ing's un - di - vid - ed sense Is

naught of mal - ice or pre - pense Our meet - ing's un - di - vid - ed sense Is

naught of mal - ice or pre - pense Our meet - ing's un - di - vid - ed sense Is

sf

Allegro.

GOGOL.

he's the guilt-y man. What I? were

he's the guilt-y man.

he's the guilt-y man.

Allegro.

ff

not your highness here, This fel-low I would thrash, I'd put an end to his ca-reer of

Agitato.

ly-ing, with the lash. My neph - ew heed - less of all consequenc - es

p

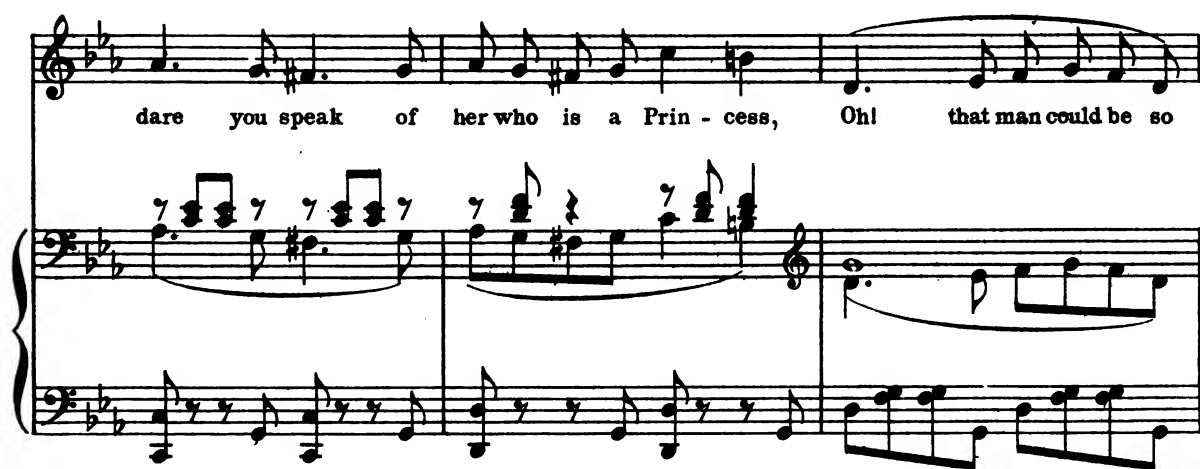
Took that fe-male for his law - ful wife, This Char - la - tan with

DEM.

How



sub-tle in-fer-en - ces work'd the scheme, So they are bound for life.



dare you speak of her who is a Prin - cess, Oh! that man could be so



vile and base, Your ac - tion, Go - gol, with-out doubt con-vin - ces

ev-'ry one that you're no cred-it to our race.

G. DUKE.

Your conduct and your words are

animato.

DEM.

The

shad - y, The Princess is this noble la - dy,

real import - ed ar - ti-cle at last, But why is he so

BORIS.

DEM. An - na tell me true.

sad and o - ver - cast. Now

Moderato.

pp

An - na who are

Bor - ry don't get angry and for - sake her.

mf

ANNA. lento.

The daugh - ter of a trav'ling fak - ir,

you?

rit.

GOGOL.

The

CHORUS.

The

The

rit.

Allegro brillante.
GOGOL.

daugh-ter of a fak - ir ha ha ha ha ha ha ha ha ha ha

daugh-ter of a fak - ir ha ha ha ha ha ha ha ha ha ha

daugh-ter of a fak - ir ha ha ha ha ha ha ha ha ha ha

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is on the right, with a grand staff (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Allegro brillante' and the composer is 'GOGOL'. The lyrics are 'daugh-ter of a fak - ir ha ha ha ha ha ha ha ha ha ha'.

On, see the hors-es gai - ly speed - ing, On,

On, see the hors-es gai - ly speed - ing, On,

On, see the hors-es gai - ly speed - ing, On,

The second system of the musical score continues the vocal and piano parts. It features the same four vocal staves and piano accompaniment. The lyrics are 'On, see the hors-es gai - ly speed - ing, On,'. The piano accompaniment includes a forte dynamic marking (ff) in the first measure.

o - ver roads be - deck'd with snow. On, now our steeds are
 ov - er roads be - deck'd with snow. On, how our steeds are
 ov - er roads be - deck'd with snow. On, how our steeds are

brave - ly lead - ing o - ver hill and dale we gai - ly
 brave - ly lead - ing Ov - er hill and dale we gai - ly
 brave - ly lead - ing Ov - er hill and dale we gai - ly

BORIS. *ad lib.* *Lento.*
 Stop! _____ Dem - i - doff tho' your ways are ver - y dark, This
canto. *p*

time you've o - ver reach'd the mark, You'll find this wed - ding is no lark, For

(Boris hands edict to Grand Duke.)

I'm a beg - gar.

DEM.

A beg - gar!

A beg - gar.

A beg - gar.

GRAND DUKE (reads.)

"Imperial decree: Should Prince Boris marry anyone below the rank of Princess he shall for-

Andante.

pp

feit his title and estate to the nearest of kin, by command of Nicholas, Czar of all Russias!"

ANNA.
Ah, for - give me, I knew not the sad - ness

KATH.
Bos - he zar - ia chra - ni

BORIS.
In my arms let me fold thee for -

DEM.
Bos - he zar - ia chra - ni

G. DUKE.
Bos - he zar - ia chra - ni

SOPHIE WITH ALTOS.
Bos - he zar - ia chra - ni

JEL. WITH TENORS.
Bos - he zar - ia chra - ni

GOGOL WITH BASSES.
Bos - he zar - ia chra - ni

That my life _____ would entail up-on thine;

Still ny - e - der - - - shan

ev - er For my heart _____ is for-ev-er-more

Still ny - e - der - - - shan

Still ny - e - der - - - shan

Still ny - e - der - - - shan

Still ny - e - der - - - shan

Still ny - e - der - - - shan

Still ny - e - der - - - shan

Tho' my soul _____ is be-reft of all glad - ness, I

nu - e Zarst wiu na

thine. Hope fore-tells _____ that we'll nev-er-more

nu - e Zarst wiu

nu - e Zarst wiu

nu - e Zarst win na

nu - e Zarst win

nu - e Zarst win

7

love thee with a pas-sion di-vine.

Slaw - - - yi - - - na

sev - er. I love with a pas-sion di-vine. In my

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

The musical score is written for a hymn. It consists of seven vocal staves and a piano accompaniment. The vocal staves are arranged in two systems: the first system has four staves, and the second system has three staves. The piano accompaniment is at the bottom. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "love thee with a pas-sion di-vine. Slaw - - - yi - - - na sev - er. I love with a pas-sion di-vine. In my Slaw - - - yi - - - na Slaw - - - yi - - - na Slaw - - - yi - - - na Slaw - - - yi - - - na". The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand.

sla wiu nam Zarst wi na glack

p arms let me fold thee for - ev - er, For my

sla wiu nam Zarst wi na glack

sla wiu nam Zarst wi na glack

sla um nam Zarst wi na glack

sla um nam Zarst wi na glack

sla um nam Zarst wi na glack

p

Hope fore - tells_____ we shall never-more

una - gam za pra wa sslaw - ny - - e Bosh -

heart_ is for-ev - er - more thine; Hope fore - tells_____ we shall never-more

una - gam za pra wa sslaw - ny - - e Bosh -

una - gam za pra wa sslaw - ny - - e Bosh -

ma - gam za pra wa sslaw - ny - - e Bosh -

ma - gam za pra wa sslaw - ny - - e Bosh -

ma gam za pra wa sslaw - ny - - e Bosh -

DEM.

There is no mat-ri-mon - ial fusion, Its all an op-tic-al il -

lu-sion, Back to the cab-in-et's se - clu-sion, There nev-er was an

Moderato L'estesso tempo.

Anna! Ca-bal - la.

pp *f* *lunga.*

Ob-dal - la.

pp *f* *lunga.*

Ha - wo - - ka! Su - lon!

The first system of the musical score is in B-flat major (two flats). The vocal line consists of a single melodic phrase: a half rest, followed by a quarter note G4, a half note A4, a quarter note Bb4, and a half note G4. The piano accompaniment features a complex texture. The right hand has a rapid sixteenth-note scale-like passage in the first measure, followed by a series of chords and moving lines. The left hand provides a steady bass line with some harmonic support.

Ha - wo - - ka! Su - lon!

CHORUS.

Ha - wo - - ka! Su - lon!

The second system continues the musical piece. It includes a chorus section marked "CHORUS." in italics. The vocal line is repeated. The piano accompaniment continues with similar textures, including rapid sixteenth-note passages in the right hand and a steady bass line in the left hand.

Ca-bal - la

The third system of the musical score features a vocal line with the lyrics "Ca-bal - la". The piano accompaniment includes dynamic markings: *p* (piano) and *sf* (sforzando). The right hand has a melodic line with some grace notes, while the left hand provides a harmonic foundation with chords and moving lines.

Con spirito.

Ve - nus God - dess of love, Ope wide thy shell-like

ears, And by the mem'ry of thy love The

coo - ing of thy snow-y doves, I, Dem - i - doff the great

mum-bo, jum-bo of the seers, Di - rect you, Ex - pect you, By

mystic sign and magic rite To take her from their sight and cru - el

jeers.

O might - y seer! she dis - - ap - -

O might - y seer! she dis - - ap - -

pears.

pears.

dim. *ritard.* *ritard.*

Andante. ANNA. *con espressione.*

Love's the pleas-ure, Love's the pain, Love's the sick-le,

con espressione.

Love's the grain, Love's the sunshine, Love's the rain, Love is ev'-ry-

Agitato.

thing.

BORIS.

Re - turn, Oh, life!

DEM.

Stand back or by the

Agitato.

BORIS.

Re - turn, Oh, wife!

de - mon hosts. You'll

BORIS

Andante. Tutta forza.
ANNA AND BORIS.

Ah!

KAT.
Love's the pleas-ure, Love's the pain, Love's the sick-le, Love's the grain,

JEL.
Love's the pleas-ure, Love's the pain, Love's the sick-le, Love's the grain,

G. DUKE.
Love's the pleas-ure, Love's the pain, Love's the sick-le, Love's the grain,

DEM.
Love's the pleas-ure, Love's the pain, Love's the sick-le, Love's the grain,

GOGOL WITH BASSES.
Love's the pleas-ure, Love's the pain, Love's the sick-le, Love's the grain,

Andante. Tutta forza.

Ah _____ Love is ev'-ry - thing. _____

Love's the sunshine, Love's the rain, Love is ev'-ry - thing. _____

Love's the sunshine, Love's the rain, Love is ev'-ry - thing. _____

Love's the sunshine, Love's the rain, Love is ev'-ry - thing. _____

Love's the sunshine, Love's the rain, Love is ev'-ry - thing. _____

Love's the sun-shine, Love's the rain, Love is ev-ry - thing. _____

Love's the sun-shine, Love's the rain, Love is ev-ry - thing. _____

Love's the sun-shine, Love's the rain, Love is ev-ry - thing. _____

The piano accompaniment at the bottom consists of two staves. The right hand features chords with accents (^) and some melodic lines. The left hand provides a harmonic foundation with chords and moving lines.

Moderato.

That is witch-craft, Or trick most

G. DUKE.

Moderato.

mag-ic - al, Her dis - ap - pear-ance ap-pears quite trag-ic - al.

Allegro.

BORIS

DEM

Death to the Char-la-tan

No No No No

Death to the Char-la-tan.

CHORUS.

Death to the Char-la-tan.

Death to the Char-la-tan.

Allegro.

*ff con forza.**p**palante**p*

An-na, come back!

She's gone!

*sf**pp*

G. DUKE.

DEM.

Tempo marziale e doloroso.

Arrest him! If that girl is not at the Ducal Palace in fifteen minutes your life shall answer for her.

Sad was the

p

day when I came to this plan - et, Sad - der the

day when my daugh - ter was born; — This crowd has a

heart that would out - ri - val gran - ite, They

al - so be - lieve I'd a gal - lows a -

SOPHIE AND BORIS.

SOPHIE.

Yes, death and deg-ra-da-tion to the cring-ing
dorn.

Yes, death and deg-ra-da-tion to the cring-ing

Yes, death and deg-ra-da-tion to the cring-ing

Yes, death and deg-ra-da-tion to the cring-ing

ff.

Char-la-tan.

You plain-ly see, They don't love me, I am a hat-ed

Char-la-tan.

Char-la-tan.

Char-la-tan.

SOPHIE.

DEM. Yes

man.

Yes death and deg - ra - da - tion to the cring - ing

Yes death and deg - ra - da - tion to the cring - ing

KAT.

'Tis my be - lief, Your days are brief, If they work out their plan. *BORIS.*

DEM. Yes,

'Tis my be - lief, My days are brief, If they work out their plan. *G. DUKE.*

Char - la - tan. Yes,

Char - la - tan. Yes,

Yes,

BORIS.

death and deg-ra-da-tion to the Char-la-tan.

G. DUKE.

death and deg-ra-da-tion to the Char-la-tan.

death and deg-ra-da-tion to the Char-la-tan.

death and deg-ra-da-tion to the Char-la-tan.

cresc.

KAT.

p

Thoughts of dun-geons deep and clam-my, Fill his

BORIS.

Thoughts of dun-geons deep and clam-my, Fill his

DEM.

Thoughts of dun-geons deep and clam-my, Fill my

G. DUKE.

Thoughts of dun-geons deep and clam-my, Fill his

SOPHIE WITH ALTOS.

Thoughts of dun-geons deep and clam-my, Fill his

p

Thoughts of dun-geons deep and clam-my, Fill his

GOGOL WITH BASSES.

heart with woe, Tho' he will sor - row,

heart with woe, Tho' he will sor - row,

heart with woe, Tho' I will sor - row,

heart with woe, Tho' he will sor - row,

heart with woe, Tho' he will sor - row,

heart with woe, Tho' he will sor - row,

On the mor - row, To Si-be-ri-a hell go.

On the mor - row, To Si-be-ri-a hell go.

On the mor - row, To Si-be-ri-a I'll go.

On the mor - row, To Si-be-ri-a he'll go.

On the mor - row, To Si-be-ri-a hell go.

On the mor - row, To Si-be-ri-a hell go.

ANNA. *ff*

Thoughts of dun - geons deep and clam - my

KAT.

Thoughts of dun - geons deep and clam - my

BORIS.

Thoughts of dun - geons deep and clam - my

DEM.

Thoughts of dun - geons deep and clam - my

G. DUKE.

Thoughts of dun - geons deep and clam - my

ff

Thoughts of dun - geons deep and clam - my

Thoughts of dun - geons deep and clam - my

Thoughts of dun - geons deep and clam - my

ff *Grandioso.*

The musical score is for a vocal ensemble and piano. It features eight vocal staves and a piano accompaniment. The vocal parts are for Anna, Kat, Boris, Dem, G. Duke, and three additional voices. The lyrics are "Thoughts of dun - geons deep and clam - my". The piano part begins with a grand staff (treble and bass clef) and includes a section marked *ff* *Grandioso.* The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part features a series of chords and a melodic line in the right hand, while the left hand plays a rhythmic pattern of eighth notes.

Fill ____ his soul with woe. ____ Tho' he ____ will

Fill ____ his soul with woe. ____ Tho' he ____ will

Fill ____ his soul with woe. ____ Tho' he ____ will

Fill ____ my soul with woe. ____ Tho' I ____ will

Fill ____ his soul with woe. ____ Tho' he ____ will

Fill ____ his soul with woe. ____ Tho' he ____ will

Fill ____ his soul with woe. ____ Tho' he ____ will

Fill ____ his soul with woe. ____ Tho' he ____ will

The musical score consists of ten vocal staves and a piano accompaniment. The first seven staves are for different voices, each with the lyrics 'Fill ____ his soul with woe. ____ Tho' he ____ will'. The fourth staff has 'my soul' instead of 'his soul' and 'I' instead of 'he'. The eighth staff is a bass line with the same lyrics. The piano accompaniment is at the bottom, featuring a treble and bass clef with chords and a steady eighth-note bass line.

The image shows a musical score for a song. It consists of eight vocal staves, each with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "sor - row, On _____ the mor - row, To Si - be - ri - a he'll". The melody is simple and repetitive, with a long note on "On" followed by a series of eighth and quarter notes. The piano accompaniment is at the bottom, featuring a bass line with eighth notes and chords in the right hand.

sor - row, On _____ the mor - row, To Si - be - ri - a he'll

sor - row, On _____ the mor - row, To Si - be - ri - a he'll

sor - row, On _____ the mor - row, To Si - be - ri - a he'll

sor - row, On _____ the mor - row, To Si - be - ri - a I'll

sor - row, On _____ the mor - row, To Si - be - ri - a he'll

sor - row, On _____ the mor - row, To Si - be - ri - a he'll

sor - row, On _____ the mor - row, To Si - be - ri - a he'll

sor - row, On _____ the mor - row, To Si - be - ri - a he'll

go. go. go. go. go. go. go.

Hope's not at home and my

pp

This musical score is for a vocal ensemble of eight voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, Tenor 3, Bass 4) and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 6/8. The vocal parts are arranged in a block, with each voice part having its own staff. The piano part is written for grand piano (treble and bass clefs). The lyrics are: "go." (repeated seven times), "Hope's not at home and my", and "heart sad and chill is, I now un-der-stand, Why I'm". The piano part includes a *pp* (pianissimo) marking.

heart sad and chill is, I now un-der-stand, Why I'm

This block contains the continuation of the musical score from the previous block. It shows the vocal parts and piano accompaniment for the lyrics: "heart sad and chill is, I now un-der-stand, Why I'm". The piano part continues with a steady accompaniment.

much - ly "de trop" I met a black cat with a

tail white as lil - ies, The shade of that tail is the

BORIS AND SOPHIE.

Then, death and deg - ra - da - tion,
cause of my woe.

G. DUKE.

Then, death and deg - ra - da - tion,
Then, death and deg - ra - da - tion,
Then, death and deg - ra - da - tion,
Then, death and deg - ra - da - tion,

to the cring-ing Char-la-tan.
DEM.
 You plain ly see they don't love me, I
 to the cring-ing Char-la-tan.
 to the cring-ing Char-la-tan.
 to the cring-ing Char-la-tan.
 to the cring-ing Char-la-tan.

BORIS.
 Yes, death and deg-ra-da-tion
 am a hat-ed man.
 Yes, death and deg-ra-da-tion
 Yes, death and deg-ra-da-tion

'Tis my be-lief, Your days are brief, If
to the cring-ing Char-la-tan.

'Tis my be-lief, My days are brief, If
to the cring-ing Char-la-tan.

to the cring-ing Char-la-tan.

p

they work out their plan.

Yes, death and deg-ra-da-tion,

they work out their plan.

Yes, death and deg-ra-da-tion,

Yes, death and deg-ra-da-tion,

Yes, death and deg-ra-da-tion,

Yes, death and deg-ra-da-tion,

mf *cresc.*

Thoughts of dun - geons
to the Char - la - tan. Thoughts of dun - geons
Thoughts of dun - geons
to the Char - la - tan. Thoughts of dun - geons
Char - la - tan. Thoughts of dun - geons
Char - la - tan. Thoughts of dun - geons

p

deep and clam - my, Fill his soul with woe,
deep and clam - my, Fill his soul with woe,
deep and clam - my, Fill my soul with woe,
deep and clam - my, Fill his soul with woe,
deep and clam - my Fill his soul with woe.
deep and clam - my Fill his soul with woe,

p

This musical score is for the song "The Old Folks at Home" by Fanny Johnson. It is arranged for six voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are: "Tho' he will sor - row, On the mor - row". The piano part features a simple, rhythmic accompaniment with chords and single notes.

12756

dun - geons deep and clam - my, Fill — his soul with

dun - geons deep and clam - my, Fill — his soul with

dun - geons deep and clam - my, Fill — his soul with

dun - geons deep and clam - my, Fill — my soul with

dun - geons deep and clam - my, Fill — his soul with

dun - geons deep and clam - my, Fill — his soul with

dun - geons deep and clam - my, Fill — his soul with

dun - geons deep and clam - my, Fill — his soul with

woe, _____ Tho' he _____ will sor - row, On _____ the

woe, _____ Tho' he _____ will sor - row, On _____ the

woe, _____ Tho' he _____ will sor - row, On _____ the

woe, _____ Tho' I _____ will sor - row, On _____ the

woe, _____ Tho' he _____ will sor - row, On _____ the

woe, _____ Tho' he _____ will sor - row, On _____ the

woe, _____ Tho' he _____ will sor - row, On _____ the

woe, _____ Tho' he _____ will sor - row, On _____ the

The musical score is for a choir with 8 voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, Tenor 3, Bass 4) and piano accompaniment. The lyrics are: "woe, Tho' he will sor - row, On the". The music is in a minor key (three flats) and 4/4 time. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

mor - row To Si - be - ri - a he'll go. _____ 'Tis our be -

mor - row To Si - be - ri - a he'll go. _____ 'Tis our be -

mor - row To Si - be - ri - a he'll go. _____ 'Tis our be -

mor - row To Si - be - ri - a I'll go. _____ 'Tis my be -

mor - row To Si - be - ri - a he'll go. _____ 'Tis our be -

mor - row To Si - be - ri - a he'll go. _____ 'Tis our be -

mor - row To Si - be - ri - a he'll go. _____ 'Tis our be -

piu meno poco a poco.

lief, _____ His days are brief, _____ Tho' he _____ will sor - row,

lief, _____ His days are brief, _____ Tho' he _____ will sor - row,

lief, _____ His days are brief, _____ Tho' he _____ will sor - row,

lief, _____ My days are brief, _____ Tho' I _____ will sor - row,

lief, _____ His days are brief, _____ Tho' he _____ will sor - row,

lief, _____ His days are brief, _____ Tho' he _____ will sor - row,

lief, _____ His days are brief, _____ Tho' he _____ will sor - row,

lief, _____ His days are brief, _____ Tho' he _____ will sor - row,

The musical score consists of ten vocal staves and a piano accompaniment. The vocal staves are arranged in two groups of five. The first group of five staves has lyrics: 'lief, _____ His days are brief, _____ Tho' he _____ will sor - row,'. The second group of five staves has lyrics: 'lief, _____ My days are brief, _____ Tho' I _____ will sor - row,'. The piano accompaniment is at the bottom, featuring a treble and bass clef with various chords and melodic lines.

On the mor - row To _____ Si - be - ri - a he'll

On the mor - row To _____ Si - be - ri - a he'll

On the mor - row To _____ Si - be - ri - a he'll

On the mor - row To _____ Si - be - ri - a I'll

On the mor - row To _____ Si - be - ri - a he'll

On the mor - row To _____ Si - be - ri - a he'll

On the mor - row To _____ Si - be - ri - a he'll

8

go, he'll go. _____

go, he'll go. _____

go, he'll go. _____

go, I'll go. _____

go, he'll go. _____

go, he'll go. _____

go, he'll go. _____

go, he'll go. _____

12756

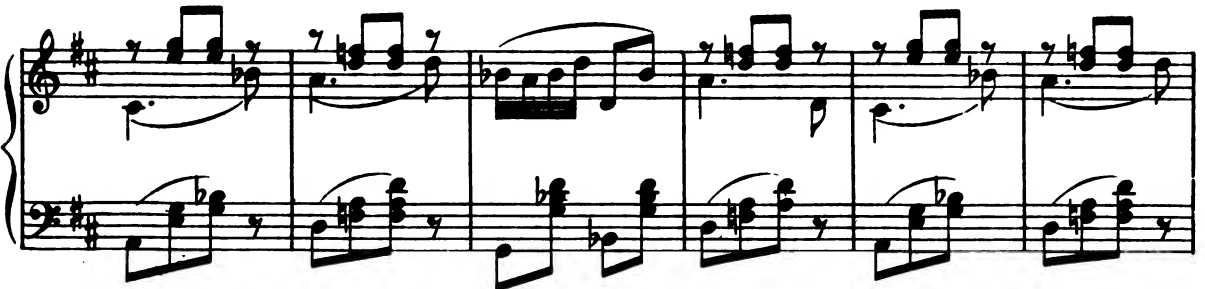
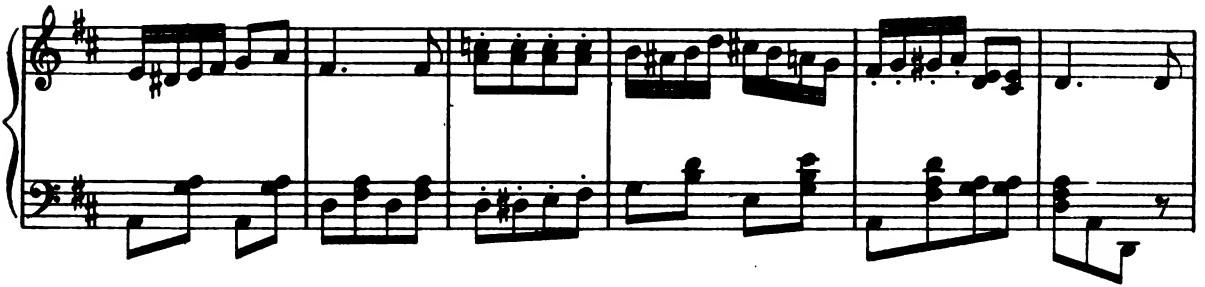
END OF ACT II.

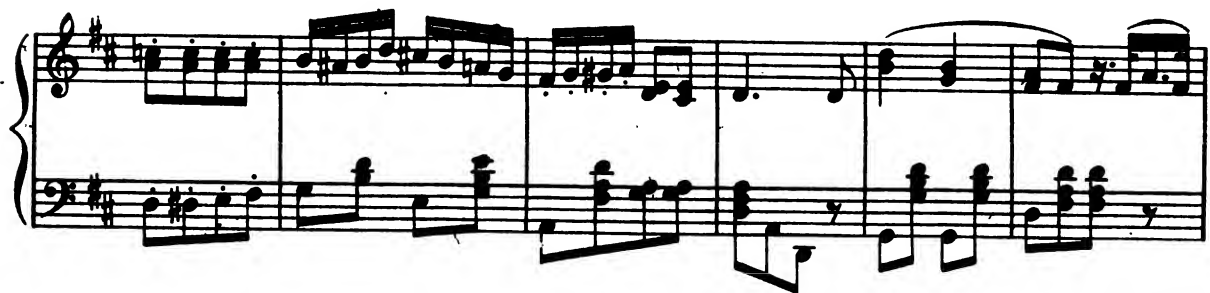
Act III.

- a. Entre Acte.
- b. Mazurka.

Nº 12.

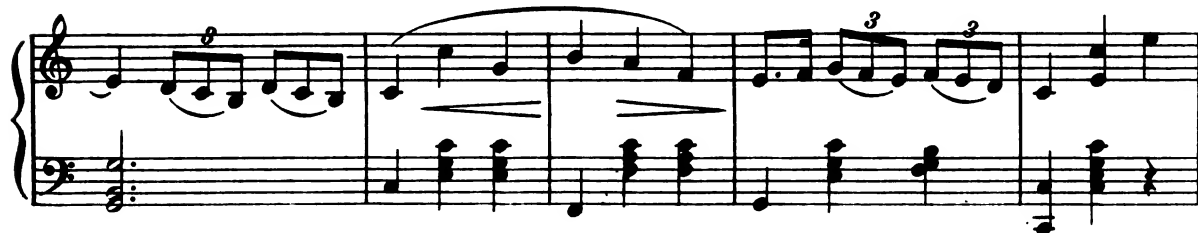
Allegretto moderato e grazioso.
leggiere.











This page of musical notation consists of six systems of staves. The first five systems each contain a grand staff (treble and bass clef). The notation is complex, featuring rapid sixteenth-note passages in the right hand and rhythmic accompaniment in the left hand. The key signature is one sharp (F#). The sixth system begins with a double bar line, followed by a section marked *f con forza* (forte con forza), and then a section marked *p* (piano). The notation includes various musical symbols such as slurs, ties, and dynamic markings.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff has eighth-note patterns and triplets. Bass staff has block chords and single notes.
- System 2:** Treble staff features sixteenth-note runs and slurs. Bass staff has block chords.
- System 3:** Treble staff includes triplets and a melodic line. Bass staff has block chords. Dynamic markings *leggiere.* and *pp* are present.
- System 4:** Treble staff has triplets and slurs. Bass staff has block chords.
- System 5:** Treble staff has triplets and slurs. Bass staff has block chords.
- System 6:** Treble staff has triplets and slurs. Bass staff has block chords and a final double bar line.

Meditation: "Oh, sunlit sea beyond the west."

ANNA.

No 13.

Andante sostenuto.

ANNA.

Oh, sun-lit

sea, _____ be-yond the West, _____ Oh, sum-mer

sea, _____ where all is rest; _____ My wea-ry

heart, _____ my weep-ing eyes, _____ Are dreaming

of _____ your Para - dise, _____ My wea - ry

heart, my weep - ing eyes, _____ Are dreaming of _____ your

Par - a - dise. _____

pp

Oh, E - den - land,

The first system of a musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4, all tied to the next measure. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. The lyrics "Oh, E - den - land," are written below the vocal line.

my weeping eyes, Are dreaming of

The second system of the musical score. The vocal line continues with a half note Bb4, a quarter note A4, and a half note G4, all tied to the next measure. The piano accompaniment continues with the same eighth-note patterns. The lyrics "my weeping eyes, Are dreaming of" are written below the vocal line.

— your Par - a - dise, My wea - ry heart,

— my weep - ing eyes, Are dream - ing of your

Par - a - dise. *dolce.* O - pal tin - ted

pp

bil - lows, Ol - ive tin - ted wil - lows, Dream - i - ly

I can see How tryst-ing time you keep. Oh, land of sweet Ar -

ca - dy, Plac - id stream of Le - the, On thy shore,

Ev - er - more, I would glad - ly sleep, *calando.*

I would glad - ly sleep. *rit.*

Melodrama and Refrain: "I am the seventh son of a seventh son."

DEMIDOFF AND CHORUS.

Nº 13. bis.

Allegro.

p cresc poco a poco. *mf*

DEM.

am the sev - enth son of a sev - enth son, Like - wise a

Sun - day child To say in ma - gic

arts I am num - ber one, Is stat - ing it quite mild.

DEM.

I am the sev - enth son of a sev - enth son, Like -

He is the sev - enth son of a sev - enth son, Like -

CHORUS.

He is the sev - enth son of a sev - enth son, Like -

wise a Sun - day child _____ To say in ma - gic

wise a Sun - day child _____ To say in ma - gic

wise a Sun - day child _____ To say in ma - gic

arts I am num - ber one, Is stat - ing it quite mild.

artshe is num - ber one, Is stat - ing it quite mild.

artshe is num - ber one, Is stat - ing it quite mild.

Song and Chorus: "The Legend of the frogs."

DEMIDOFF AND CHORUS.

Nº 14.

Allegretto con brio.

Piano introduction in G major, 2/4 time. The music features a lively melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Allegretto con brio'. The introduction ends with a final chord marked with an accent (^).

DEMIDOFF.

When moth-er earth was in her teens, The
sent a log to be their head, Who

The vocal entry is in G major, 2/4 time. It begins with a rest for the piano accompaniment. The melody is marked with a forte (f) dynamic. The piano accompaniment is marked with a piano (pp) dynamic.

frogs were in a mud - dle; They act - ed like a lot of fiends, And
slept with-out ces - sa - tion, And by his ap - a - thy 'tis said, A -

The vocal melody continues with the lyrics. The piano accompaniment provides a steady harmonic support.

fought in ev - 'ry pud - dle. Grim an - ar - chy was ram - pant there, They
roused their in - dig - na - tion. This king so vir - tu - ous and good, These

The vocal melody concludes the phrase. The piano accompaniment continues with the same harmonic support.

had no one to school 'em, And so to Jove they sent a prayer to
heart-less frogs did smoth-er, Then chopped him in - to kind-ling wood And

send some one to rule 'em.
begged Jove for an - oth - er.

There were trim frogs, And grim frogs, And

pp

frogs of ev - 'ry size and hue, And mean lit - tle, green lit - tle

First system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (treble clef), and a piano staff (grand staff). The key signature is one sharp (F#). The vocal parts have lyrics: "tad-poles that were kick-ing too, And croak - ing, croak - ing,". The piano part provides accompaniment. The word "Croak" is written above the first vocal staff.

Croak

tad-poles that were kick-ing too, And croak - ing, croak - ing,

croak, croak, croak, croak,

Second system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (treble clef), and a piano staff (grand staff). The key signature is one sharp (F#). The vocal parts have lyrics: "croak, croak, croak, croak, croak - ing. The croak - ing croak, And croak, croak, croak - ing." The piano part provides accompaniment.

croak, croak, croak, croak, croak - ing. The

croak - ing croak, And croak, croak, croak - ing.

croak, croak,

Third system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (treble clef), and a piano staff (grand staff). The key signature is one sharp (F#). The vocal parts have lyrics: "mor-al that we'll de-duce from this pa-thet-ic tale, Is don't scorn your". The piano part provides accompaniment. The word "pp" (pianissimo) is written below the piano staff.

mor-al that we'll de-duce from this pa-thet-ic tale, Is don't scorn your

croak, croak, croak, croak, croak,

croak, croak, croak, croak, croak,

pp

mut-ton 'cause you han-ker af-ter quail.

croak, croak. The mor-al that we'll de-duce, from

croak, croak.

f

DEM.

2 Jove
3 Jove—

this pa-thet-ic tale, Is don't scorn your mut-ton 'cause you han-ker af-ter quail.

sent these reg-e-cides a stork, Who ruled with-out much fric-tion, And

tho' not giv - en much to talk, Would brook no con - tra - dic - tion; When

rit.
frogs would croak their tales of woe, This plan he al - ways fol - lowed; He

rit.

gob - bled frog and woe, and so, His sub - jects all he swallowed.

a tempo.

There were

a tempo. pp

trim frogs, And grim frogs, And frogs of ev - 'ry size and hue, And

mean - lit - tle, green lit - tle tad - poles that were kick - ing too, And

croak, croak, croak, croak,
croak - ing, croak - ing, croak - ing, croak - ing,
croak, croak, croak, croak, croak, croak,

croak, croak, croak - ing. The mor - al that

croak, croak, croak - ing, croak,

croak,

p *pp*

I de - duce from this pa - thet - ic tale, Is don't scorn your

croak, croak, croak, croak,

croak, croak, croak, croak,

p *pp*

mut - ton, 'cause you han - ker af - ter quail. The mor - al that

croak, croak.

croak, croak.

f *pp*

SOP.
we de - duce from this pa - thet - ic tale, Is don't scorn your

TEN.
we de - duce from this pa - thet - ic tale, Is don't scorn your

BASS.

Maestoso.
mut - ton, 'cause you hank - er af - ter quail, The mor - al that we de -

DEM. WITH BASSES.
mut - ton, 'cause you hank - er af - ter quail, The mor - al that we de -

Maestoso.

p
duce From this pa - thet - ic tale, Is don't scorn your

p
duce From this pa - thet - ic tale, Is don't scorn your

p

mut - ton, Be - cause you hank - er af - ter quail. The

mut - ton, Be - cause you hank - er af - ter quail. The

rit.

L'istesso tempo.

pp

mor-al that we de-duce from this pa-thet-ic tale, Is don't scorn your

pp

mor-al that we de-duce from this pa-thet-ic tale, Is don't scorn your

pp

L'istesso tempo.

pp

mut - ton 'cause you hank - er af - ter quail.

mut - ton 'cause you hank - er af - ter quail.

Finale III.

211

"The College man"

PRINCIPALS AND CHORUS.

No 15.

Marziale. *ANNA.* *KAT. AND SOPHIA.* *The*

col - lege man is rol-lick-ing, frolick-ing all the live - long day, — The

summery, gummary girl is full of joy. — The

bach - e - lor is practi - cal, tac - ti - cal in his gen - ial way, — No

The first system of the musical score consists of a vocal melody and a piano accompaniment. The key signature is G major (one sharp). The vocal line is written in a soprano or alto clef, and the piano part is in a grand staff. The lyrics are: "bach - e - lor is practi - cal, tac - ti - cal in his gen - ial way, — No". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

fran - tic - ly, an - tic - ly words does he em - ploy; — The

The second system continues the musical score. The vocal melody and piano accompaniment are consistent with the first system. The lyrics are: "fran - tic - ly, an - tic - ly words does he em - ploy; — The". The piano accompaniment maintains the same rhythmic pattern.

wid - ow laughs most merri - ly, cherri - ly, bub - bling o'er with mirth, — No

The third system concludes the musical score. The vocal melody and piano accompaniment are consistent with the previous systems. The lyrics are: "wid - ow laughs most merri - ly, cherri - ly, bub - bling o'er with mirth, — No". The piano accompaniment maintains the same rhythmic pattern.

fear-ful-ly, tear-ful-ly words she in - ter - lards, _____ But the

frapper-y, snapper-y, mut-ter-y, sput-ter-y peo - ple of this earth, Are the

mem - bers of the mat - ri-mon - ial guards. _____

DEM.

I

am the sev - enth son of a sev - enth son, Like -

wise a Sun - day child, _____ To

say in ma - gic arts I am num - ber one, Is

stat - ing it quite mild. _____

ANNA.*KATR.**BORIS.**DEM. AND GOGOL.**G. DUKE.**SOPHIA WITH SOP.**JEL. WITH TEN.**CAPT. PESH. WITH BASS.*

woe, _____ Tho' he _____ will sor - row, On _____ the mor - row

woe, _____ Tho' he _____ will sor - row, On _____ the mor - row

woe, _____ Tho' he _____ will sor - row, On _____ the mor - row

woe, _____ Tho' ^{he}_I _____ will sor - row, On _____ the mor - row

woe, _____ Tho' he _____ will sor - row, On _____ the mor - row

woe, _____ Tho' he _____ will sor - row, On _____ the mor - row

woe, _____ Tho' he _____ will sor - row, On _____ the mor - row

woe, _____ Tho' he _____ will sor - row, On _____ the mor - row

The musical score consists of eight vocal staves and a piano accompaniment. The first seven staves are for different vocal parts, each with the lyrics "woe, _____ Tho' he _____ will sor - row, On _____ the mor - row". The fourth staff has a bracketed "he" above the line and an "I" below it. The piano accompaniment is at the bottom, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano part includes chords and a rhythmic pattern of eighth and sixteenth notes.

To Si-be-ri-a he'll go. Ah, death and degrada-tion

To Si-be-ri-a he'll go. Ah, death and degrada-tion

To Si-be-ri-a he'll go. Ah, death and degrada-tion

DEMI. WITHOUT GOGOL.

To Si-be-ri-a {he'll
I'll} go. Ah, death and degrada-tion

To Si-be-ri-a he'll go. Ah, death and degrada-tion

To Si-be-ri-a he'll go. Ah, death and deg-ra-da-tion

To Si-be-ri-a he'll go. Ah, death and deg-ra-da-tion

To Si-be-ri-a he'll go. Ah death and deg-ra-da-tion

to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! If I were he, I think I'd flee, To Chi-na or Ja-pan. Yes,

to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! Yes,

The piano accompaniment is written for the bottom two staves, featuring a treble and bass clef with a key signature of one sharp (F#). It includes various musical notations such as eighth notes, quarter notes, and half notes, with some measures containing rests.

death and degra-da-tion to that ver-y wick-ed man!

death and degra-da-tion to that ver-y wick-ed man!

death and degra-da-tion to that ver-y wick-ed man!

death and degra-da-tion to that ver-y wick-ed man! 'Tis my be-lief, His stay is brief, If

death and degra-da-tion to that ver-y wick-ed man!

death and deg-ra-da-tion to that ver-y wick-ed man!

death and deg-ra-da-tion to that ver-y wick-ed man!

death and deg-ra-da-tion to that ver-y wick-ed man!

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time and consists of 16 measures. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The accompaniment provides a steady harmonic foundation with various chordal textures.

Death and deg-ra-da-tion to this wicked man!

Death and deg-ra-da-tion to this wicked man!

Death and deg-ra-da-tion to this wicked man!

GOGOL WITH DEM.
they work out their plan. Death and deg-ra-da-tion to this wicked man!

Death and deg-ra-da-tion to this wicked man!

Death and deg-ra-da-tion to this wicked man!

Death and deg-ra-da-tion to this wicked man!

Death and deg-ra-da-tion to this wicked man!

Thoughts of dun - geons deep and clam - my, Fill___ his soul with

Thoughts of dun - geons deep and clam - my, Fill___ his soul with

Thoughts of dun - geons deep and clam - my, Fill___ his soul with

Thoughts of dun - geons deep and clam - my, Fill___ {his
my} soul with

Thoughts of dun - geons deep and clam - my, Fill___ his soul with

Thoughts of dun - geons deep and clam - my, Fill___ his soul with

Thoughts of dun - geons deep and clam - my, Fill___ his soul with

Thoughts of dun - geons deep and clam - my, Fill___ his soul with

The musical score consists of eight vocal staves and a piano accompaniment. The vocal staves are arranged in two groups of four. Each staff contains the lyrics: "Thoughts of dun - geons deep and clam - my, Fill___ his soul with". The fifth staff in the first group has a bracketed "my" under "his" in the lyrics. The piano accompaniment is at the bottom, featuring a treble and bass clef with chords and moving lines.

woe, _____ Tho' he _____ will sor - row, On _____ the mor - row

woe, _____ Tho' he _____ will sor - row, On _____ the mor - row

woe, _____ Tho' he _____ will sor - row, On _____ the mor - row

woe, _____ Tho' $\left\{ \begin{array}{l} \text{he} \\ \text{I} \end{array} \right.$ _____ will sor - row, On _____ the mor - row

woe, _____ Tho' he _____ will sor - row, On _____ the mor - row

woe, _____ Tho' he _____ will sor - row, On _____ the mor - row

woe, _____ Tho' he _____ will sor - row, On _____ the mor - row

woe, _____ Tho' he _____ will sor - row, On _____ the mor - row

The musical score consists of eight vocal staves and a piano accompaniment. The vocal staves are arranged in two groups of four. Each staff contains a melody line with lyrics underneath. The lyrics are: "woe, _____ Tho' he _____ will sor - row, On _____ the mor - row". The piano accompaniment is located at the bottom of the page and features a bass line with chords and a treble line with chords.

To Si-be-ri-a he'll go. It's our be-lief, His stay is
 To Si-be-ri-a he'll go. It's our be-lief, His stay is
 To Si-be-ri-a he'll go. It's our be-lief, His stay is
 To Si-be-ri-a he'll go. It's ^{his} be-lief, ^{My} His stay is
 To Si-be-ri-a he'll go. It's our be-lief, His stay is
 To Si-be-ri-a he'll go. Its our be-lief, His stay is
 To Si-be-ri-a he'll go. Its our be-lief, His stay is
 To Si-be-ri-a he'll go. Its our be-lief, His stay is

brief,— Tho' he may sor - row, On the mor - row, To — Si-be-ri-
 brief,— Tho' he may sor - row, On the mor - row, To — Si-be-ri-
 brief,— Tho' he may sor - row, On the mor - row, To — Si-be-ri-
 brief,— Tho' he may sor - row, On the mor - row, To — Si-be-ri-
 brief,— Tho' he may sor - row, On the mor - row, To — Si-be-ri-
 brief,— Tho' he may sor - row, On the mor - row, To — Si-be-ri-
 brief,— Tho' he may sor - row, On the mor - row, To — Si-be-ri-
 brief,— Tho' he may sor - row, On the mor - row, To — Si-be-ri-

8

-a we hope he'll go! _____

-a we hope he'll go! _____

-a we hope he'll go! _____

-a { we hope he'll go!
I fear I'll go!

-a we hope he'll go! _____

-a we hope he'll go! _____

-a we hope he'll go! _____

-a we hope he'll go! _____

8

ff

This musical score consists of eight staves. The top seven staves are arranged in a system, each beginning with a treble clef and a key signature of one sharp (F#). These staves contain whole rests in every measure, indicating that the instruments are silent. The eighth staff is a grand staff, featuring a treble clef on the upper line and a bass clef on the lower line, both with a key signature of one sharp. This staff contains active musical notation, including chords, melodic lines, and various musical ornaments such as slurs and ties.

The image displays a musical score for the end of an opera. It consists of eight staves of music. The first seven staves are arranged in a vertical column, each containing a single measure of music. The eighth staff is a grand staff (treble and bass clef) and contains a more complex musical passage with multiple measures, including a large fermata over the final measure. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

END OF OPERA.